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OUR COVER

Lovely Damaris Hofer, our cover model, is a dancer with the Minneapolis Civic Opera Association and a University of Minnesota student. Don Berg made the shot with studio lighting, using a Commercial Ektar and 5x7 press film, following a suggestion sent by Larry Colwell.

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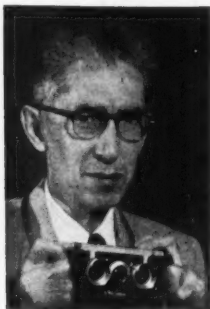
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Notes from a Laboratory

by Herbert C. McKay
F.R.P.S., A.S.C.

STEREO IS FAR FROM BEING the rigid, inflexible medium it is usually thought to be. In only one respect does planar exceed stereo in such potentialities. That is in the production of many beautiful prints by the mixed media of drawing and photography, but few of us have the skill to produce such things. As to the question of the validity of mixed media, I have nothing to say; that is a subject more suited for a club jam session than for considered opinion.

In all other respects stereo so far surpasses planar photography in flexibility that those who once venture into the realm of stereo control seem to lose all restraint and become as enthusiastically wild as the most imaginative movie cameraman back in the days of silent fantasy when trick work was the gauge of the ability of the cameraman.

The basis of practically all photographic control is the fantastic and the preposterous. The first is admirable, the second too often a vain attempt to force attention upon a picture otherwise wholly mediocre. The latter is the reason for many of the absurd "angle shots" with which every amateur album is cluttered. I do not, however, mean to criticize those comparatively rare examples where an unconventional angle adds definitely to the composition of the picture—in which the angle introduces lines of specific use in the construction of the picture. I speak of the "wild" angle used for its own sake regardless of all other considerations.

The more attractive phase of control work is that which is based upon fantastic misrepresentations. Perhaps this started when, during the dark ages of photography, some photographer more remarkable for his ingenuity than his morals, substituted heads in two pictures to provide photographic evidence of some irreproachable citizen involved in a highly questionable situation. Today, fortunately, it is fairly easy to detect such vicious malpractice, but there remains plenty of innocent technique from which the photographer derives considerable enjoyment. Most of these techniques are directly applicable to stereo, and in addition there are some which are based directly upon the spatial characteristics of stereo and which are impossible to planar photography.

Space Control

Before we consider some of the simpler direct transfers from planar to stereo, let us consider one of the effects restricted to stereo alone.

If you wish, in planar work, to show a

miniature human being, what do you do?

Naturally, the actual size of the image will be obtained by placing the model at a distance from the camera. This is not enough because many outdoor photographs show human beings in the distance, and they appear to be only what they are, normal people at a distance.

The next step is to place a chair in the foreground, for example, and to place the distant model in such a position that her feet come just to the level of the top of the chair arm. For contrast you place a second model in the chair. You make the exposure—and are disappointed with the result.

The reason for the failure lies in a characteristic of planar photography which is rarely mentioned, the anomalous distance values which appear in all planar photographs.

There is nothing definite in any planar photograph to indicate distance. All amateurs are familiar with the warning never to pose a model so that a distant tree is directly in line because the tree will appear to be growing out of the model's head. This, of course, is easily taken to mean that everything is moved into the foreground. If that were true, then all distant objects would appear to be miniatures close by. This is not the case.

Then, too, we might say that everything is pushed back into the distance, and this is not true either. The truth is worse than either, namely that there simply is no distance in the planar photograph, no object has any definite distance, so in the case of the tree we may equally assume that the tree is moved forward to the model's position or that the model is pushed back to the tree's position.

It is true we do have perspective, overlapping contour and the other extrinsic factors of depth and distance, but at best these indicate an approximation of relative distance. Examination of a photograph will enable you to say that object A is nearer than object B, but when you are asked how far object A was from the camera, you are lost.

On the contrary, when you look at a stereogram, it is just as easy to estimate distance as when looking at the actual object. There is a definite intrinsic distance factor in the stereogram, and you can look at a stereogram of a perfectly level bit of ground and determine with considerable accuracy the distance of, let us say, a golf ball lying in the grass, with no other nearby objects to serve as basis for comparison. The

existence of this intrinsic distance factor makes possible stereo fantasies which are impossible in planar work.

Now let us see how the same thing would be done in stereo.

The two stereo pictures are exposed one at a time. One lens is covered with a lens cap. For example start with the left lens. The right lens is covered with the lens cap. Now the picture is arranged just as for the planar shot. The model is posed far enough in the background to have the desired relative size, and placed in the desired position relative to the foreground model. This exposure is made. So far the process is easy.

If the whole stereogram were exposed (both lenses used) at this time, the scene would be straight forward, and the small model would appear in natural size in the distance. The problem is now to make some change in the distant model which will move her position forward without altering the small size incident to the distance involved.

The lens cap is shifted to the left lens but the film is not wound. (No special adjustment on Realist. When using Verascopes set shutter second time by means of lever at top right of lens board.)

In this technique it is imperative that the camera be locked motionless upon a rigid tripod or placed immovably upon some other rigid support which will not move in the slightest between the two exposures. It is just as necessary that the foreground model hold his position immobile during the same period.

Carefully sight over the left lens, which has just been used to make an exposure to the model. Determine that point upon the table where the model is to appear, (which is in line with the model), and mark that point temporarily by means of some small object such as a golf tee turned upside down. The line of sight should then be such that the marker is in exact line with the model.

Now shift the sight line to the right lens which will be used in the second exposure. Note carefully the pose of the distant model, then have her change her position until she is again in exact line with the right lens and with the marker upon the table. Check to see that she is in exactly the same pose, remove the marker from the table and make the second exposure.

The result will be a miniature human figure, obviously alive, unmistakably standing upon the table at which is seated a model of normal size. Here we do have a definite intrinsic distance factor and there is no mistaking the fantastic effect. The tiny living model is there beyond all question, and the first question is "How did you do it?"

There are certain precautions to be observed, all of them concerned with the exact duplication of the scene in the two exposures and the exact duplication of the pose in the case of the second model. Because of the distances involved, it is impossible to do the trick in a house or apartment of ordinary size; therefore it will be done outdoors. As you know from former experience in planar work, a day which is wholly without breeze is almost unknown, and if you make the two exposures or either one of them during a breeze, the positions of leaves will be altered. There will be a general fuzziness

caused by this discrepancy which will ruin the effectiveness of the picture. Nor is it easy for most of us to find an outdoor location where there is no foliage nor other moving objects. The best way is to wait for a dead still day and then watch for stray puffs of wind and make the exposures between them.

The distant model should have a simple costume without flowing draped lines. Her pose should be one easy to remember and to maintain. If at all possible a seated or reclining pose is advisable because of the ease of duplication. It might be added that we have found a Polaroid camera extremely useful for the second position control. This camera is placed immediately above the stereo camera and exposures made with both. During the change over of pose, the Polaroid picture is developing and when it is complete, it becomes easy to exactly duplicate the pose.

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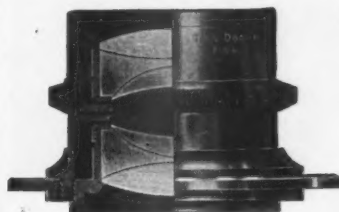
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In the stereogram, as in human vision, the distance of an object is determined solely by its parallax, that is the angle formed by extending lines from the object to the two lenses or to the eyes. The smaller this angle (measured in seconds and minutes of arc except for very close objects), the farther the position of the object will be. By moving the object between exposures, the value of this angle is greatly increased, because the two halves are measured, not from one point but from two widely spaced points.

Because an extension of the parallax lines from the camera lenses to a point upon the nearby table is used to control the position of the model, the parallax value will be identical with that of the object upon the table, and the visual distance in the stereogram will be identical with that of the marker object. Because nothing else in the field is disturbed, the only thing to show the diminution will be the model who is moved between exposures.

(To be continued in a later issue)



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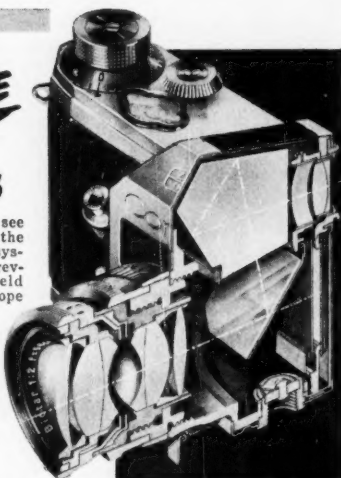
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Dear Editor,

I read your editorial, "Press Photographers Need Help," and your article, "Open Season on Press Photographers," with a great amount of interest—not only for the excellent subject matter contained—but also because they showed a deep and sincere interest in the welfare of those of us in press photography.

What you have written, and the sincerity of it that so impresses me, should go a long way in helping to develop NPPA and all that it stands for.

Thanks a million for what you have done. You may always rely on the fullest cooperation of the NPPA.

Sincerely,

Ken McLaughlin, president
National Press Photographers
Association, Inc.

Call It Red Eye

Dear Editor,

I object to Herbert McKay's use of the term "pink eye" in your July issue. Has he never been sick?

"Pink eye," colloquially, is conjunctivitis, an inflammation of the optic membranes. Pink eye is also influenza or catarrhal fever in horses; an Australian duck related to the shoveler; and any of several Australian undershrubs of the genus *Tetratheca*, usually with dark-centered flowers, especially, the white-flowered *Tetratheca ciliata*!

Let's call it instead, "red eye rendering," or simply "red eye."

Don Athearn
Cleveland, Ohio

Press Photographers, Thanks

Dear Editor,

The press photographers story in the July issue is a swell piece and should do a great deal for our cause. Your editorial, too, was very well done. The press photographers of the nation will be grateful for your treatment of this

subject so important to all of us.

I have already prepared a story for our June issue of *NPPA News* so as to let all of our members know what you are doing. Unfortunately, we have the title of the article wrong.

I regretted only one thing in the story you ran and that is the reference to the Murray Becker incident. Murray was not on assignment when he was assaulted by the New York City policeman. Despite the fact that the story makes this point clear, I think it would have been better to stick to the premise that we are protesting attacks on men who are covering legitimate news assignments and who, therefore, are working in the public interest.

For myself, for the officers and for every member of the National Press Photographers Association, please accept our sincere thanks and assurance of our utmost cooperation.

Joseph Costa,
Chairman of the NPPA Board

More Technical Material

Dear Editor,

I have read your editorial in the June issue of *AMERICAN PHOTOGRAPHY* and I agree. However, I'd like to express myself more fully.

Photography is clearly divided into the two fields, expert and inexpert. In the inexpert field are those who have still to master the techniques of making pictures with the camera. (Not considered here are those who like to work with photography for the sake of the mechanics of it.) For the inexpert it is a frustration to observe article after article on subject matter and composition and so on when they have difficulty "making their cameras behave."

In the expert field there are those to whom technique is a nearly negligible factor. (Not considered here are those whose technique is only satisfactory but whose prints have the highest pictorial quality.) To the expert technique is that nearly automatic process which allows them to express them-

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selves pictorially. This class seldom reads technical articles, preferring material on subject matter and handling—specifically, photographs.

In my eyes and for my money, AMERICAN PHOTOGRAPHY generally contains just about the right proportion of technical to pictorial matter. However, if the question should ever arise, I suggest that the responsible person include a little more pictorial matter rather than a little more technical. As one reader has noted, there are several good "popular" photo magazines on the market.

Cpl. Richard S. Coriylis
Tucson, Ariz.

Good for Mattern

Dear Sir,

My hat is off to Bruce Mattern for his letter on the subject of nude photographs—his criticism is so clear and logical. This growing tendency in photography is so pernicious that no claim of art will cover the harm it may do.

I am a doctor of medicine with experience in psychiatry and I have been a subscriber and reader of AMERICAN PHOTOGRAPHY for many, many years. Like Mr. Mattern I urge "more photographic facts and less nude foolishness."

Sincerely yours,
Frederick Willson, MD
Reading, Penna.

Sioux Falls News

Dear Editor,

The name of the Sioux Falls YMCA camera club has been changed to the Sioux Falls Camera Club. The new officers are Ransel Chase, president; Jim Fox, vice president; Marie Sinning, recording secretary; Richard Lyon, corresponding secretary.

The Sioux Falls Camera Club would appreciate correspondence from other clubs. We would also like to exchange shows in color and black-and-white with clubs within a reasonable distance.

Richard H. Lyon
Sioux Falls, So. Dak.

In Support

Dear Mr. Wright,

In supporting your recent policy and the many improvements made to our magazine I wish to express my strong disagreement with the views of Bruce Mattern respecting nudes, as expressed in his letter published in the

July issue. His "mild estimate" of one in a million (photographers who photograph the nude) is grossly inaccurate.

For a few years one rarely saw a figure study in the magazine. You have not only corrected this oversight but have been running a most interesting series of articles.

I would also like to congratulate you upon the sympathetic but clear and convincing monograph on the subject in the book, *Pictorial Figure Photography*. My only criticism: I would like to have seen more examples of early figure studies.

Raymond Caron, ARPS, APSA
Westmount, Montreal

Manhandled

Dear Editor,

Congratulations on your article "Open Season on Press Photographers." I am one of the unfortunate persons attacked in the line of duty. I know the frustration that can result from that kind of manhandling. I will throw all my weight behind any move to make this kind of treatment illegal.

Norman H. Strong
Detroit, Mich.

Lightning?

Editor:

D. A. Mason's horizontal bolt of lightning (June AMERICAN PHOTOGRAPHY) is peculiar not because it is horizontal but because of its apparent failure to light up the immediate surroundings.

It is possible that lightning should fail to illuminate nearby shrubbery. A low intensity discharge would emit lavender-colored light which would register strongly on a photographic emulsion but would not be reflected from green foliage.

A streak similar to Mason's bolt of lightning was recorded by a Canadian photographer and published in *Life* as ball lightning. Subsequent investigation showed that the photographer moved his camera while the shutter was open. A street light was in the field of view and produced the streak when the camera was moved.

Re: L. B. Blough's protest on nude photography: Unlike Mr. Blough, my objection stems from the religious conviction that immorality and conditions favorable to immorality are abominable in the sight of the Lord.

Volney Wallace
Lafayette, Indiana

Close Ups

As with every September issue for many years, we open our pages this month with the account of the 31st Annual Competition and with reproductions of the top winners. The office has been an especially busy place for weeks now. A mountain of prints came in—more than in any of the previous 30 years of competitions. There were prints to open and list, wrappers to be salvaged whenever possible and all of the thousand details of a contest.

In addition, this is the time of year when the AMERICAN ANNUAL is put together for fall publication and our office is full of extra pictures and correspondence about that.

Out of all the confusion (very pleasant confusion for the most part) our judges selected an excellent show and the editors a new and different AMERICAN ANNUAL for next year, complete with articles to interest many different groups of photographers and a gallery of prints representing all points of view.

In this issue, we introduce a new writer with an old name in photography, to our audience. He is Clarence White. His father was one of the great

workers in America. The son has independently won a name as an outstanding photographer, lecturer and teacher. Since Jarvis W. Mason, his collaborator, is in Connecticut while White is in Ohio, this is a wonderful example of long-distance cooperation.

The result has been two articles (the next in an early issue) reviewing the problems of contrast and giving practical suggestions for all exposure problems.

Our many nature photographers will also welcome a second article by Edwin J. Howard whose first article on this subject was in our June issue. Also back with us is Minor White for the third in a series of very popular articles.

Ormal Sprungman, author of our movie article in this issue, is widely known as the photography editor of *Sports Afield*. He visited our office recently en route to Canada where he spends his summers filming for Ducks Unlimited. Winters, he is in California. With a schedule like this and all of the out-of-doors for his subject matter, he must be the envy of many other photographers.

NEXT MONTH

In the October issue there will be several important and interesting features. Our section of pictures will be turned over to current work from the west coast. There are many photographers out there whose work is not as well-known in the rest of the country as it deserves to be, and Lou Jacobs has collected a large group of their prints for AMERICAN PHOTOGRAPHY readers.

In the future, there will be other such regional coverages from other sections of the country.

Photography has become increasingly important in book production over the last few years and AMERICAN PHOTOGRAPHY has assembled outstanding examples of photographically-illustrated books and of photographic book

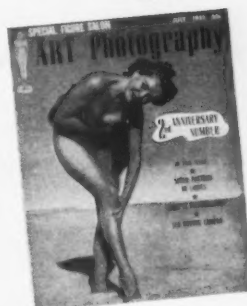
jackets. Editor Wright will survey this interesting field, and our coverage will be supplemented by a detailed article on techniques by one of the most active book jacket photographers in the world, an interesting view into a field which has not been written up before.

Derald Martin has also prepared another article explaining additional control techniques for negatives and prints. This will supplement his first story (June AMERICAN PHOTOGRAPHY), but if you missed that, you can take up from here.

Also coming: a new series of illustrated articles on print criticism analyzing pictures by both the famous and the unknown.

See you next month.

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American PHOTOGRAPHY'S
**31st Annual
Competition**

AMPHOTO EDITOR GEORGE WRIGHT
contemplates a few of the more than 5000
prints entered in American Photography's
31st Annual Competition.





THE JUDGES AT WORK. Left to right in the first picture, Walter Rosenblum, outstanding young New York photographer and instructor in the Department of Design, Brooklyn College; Arthur Siegel, nationally-known free lance photographer



and former head of the Photography Department at the Institute of Design in Chicago; and AMERICAN PHOTOGRAPHY Editor George Wright. The three men worked through a weekend examining the thousands of prints entered in the contest.



The first eliminations, as usual, went quickly, but as the field was narrowed their job became more and more difficult, the room hotter and the discussions more lively. Finally, they decided that the six most outstanding prints would divide



equally first prize. What did they decide? They weren't in a hurry to photograph many cups (Siegel).

Competition Draws Record Number of Photographs

AMERICAN PHOTOGRAPHY's Thirty-first Annual Competition was the most successful in history.

It produced 5000 prints from almost every state in the union and from 30 foreign countries, 136 prize awards and a skinned forehead and nose for Editor George Wright.

(The mishap occurred when Wright posed for a picture next to a huge stack of mounted prints piled to the ceiling. As the photographer focused and Wright leaned forward, the pile teetered and the heavy prints cascaded on Wright.)

The judges—Wright, Walter Rosenblum, New York; and Arthur Siegel, Chicago—decided, as the elimination of entries drew to a close, to combine the first prize of a \$500 U. S. Savings Bond with the second prize of a \$100 Bond and to award a \$100 Bond for each of the six most outstanding prints.

They announced that they were reluctant to designate a "first" or "second" prize winner from among the half-dozen prints that they agreed upon as having the most merit.

Winners of the top awards of a \$100 Bond each were:

Harold Feinstein, 2963 West 25th Street, Brooklyn 24, N.Y.

Ming Fong, 963 No. Broadway, Los Angeles 12, Calif.

W. H. Grand, 6-420 S.W. Washington Street, Portland 4, Ore.

S. Kubota, Kurume, Japan.

Marvin E. Newman, 753 E. Tremont Avenue, Bronx, N.Y.

Jasper Wood, 1294 Spruce Court, Cleveland 13, Ohio.

In third place were five prints selected to receive prizes of a \$25 Bond each. These prizes go to:

Irving Canner, 101 West 109th St., New York 25, N.Y.

Jack Lessinger, 331 Washington St., Brooklyn, N.Y.

Harry W. Schulke, 9304 Fifty Water Road, Brecksville, Ohio.

Frans Stoppelman, Correo Central, Santiago De Chile.

H. Yoshizaki, 1984 Kichijoji, Fukuoka City, Japan.

In the Honorable Mention category were 25 photographs receiving merchandise awards worth \$10 each and 100 photographs receiving merchandise awards worth \$5 each.

The six top-rated entries are reproduced on pages 526 through 531. A complete list of the winners is on page 534.

THE JUDGES SAID:



equally first and second place money. And what did they do during the periods they weren't in the judging room? Discussed photography, of course, and drank many, many cups of coffee and tea. (Tea for Siegel).

Walter Rosenblum

I asked each photographer to answer several questions. What was the problem he had set for himself? What was his relationship to people, to the environment in which he lived? Did his pictures provide me with a new insight into some segment of experience or was the photographer merely repeating platitudes and clichés? How faithfully did the photographer translate his vision into the photographic process? Did he utilize the wonderful physical qualities of photography to strengthen his communication or were the photographs dead pieces of paper only able to escape close scrutiny in the grateful disguise provided by a 120-line screen?

It would be wrong to gloss over the fact that the judges did not always agree. Differences existed which were compromised within the dictates of our own consciences.

The photographs which were chosen may seem different at first glance. They may not have the easy familiarity of an old friend or be a mirror image of previous prize winners. The photographs may even seem to violate esthetic conceptions heretofore held to be inviolate. But the reader should not lose heart. A fine photograph may not reveal itself at first glance, just as a symphony of Mozart or Beethoven does not exhaust itself with the opening theme. The reader is asked to look again and again. You are free to accept or reject the communication offered by the photographs, but the experience gained in trying to understand the ideas involved will prove invaluable.

Arthur Siegel

To see a world-wide photographic competition is always an exciting experience. In a relatively short time, one has the opportunity to sample the visual thinking of today's photographer. The differences and similarities among countries, regions and individuals become clear and identifiable. What did this particular group of prints reveal?

In contrast to the great bulk of the work submitted, there were a few photographs that were the work of photographers discovering new visual organizations and new subject matter. Their images were sometimes derived from and sometimes parallel to advanced contemporary painting. But a serious effort was made to come to grips with the world in photographic terms, exploiting the unique possibilities of tone, texture and time that only the photographic medium can produce. These fresh photographers were difficult to classify, but certainly they were in that tradition, of long standing and too little support, of truly creative photography; that tradition of using the camera to communicate personal excitement, comments and discoveries in new visual terms.

The 31st Annual Competition of **American Photography** revealed too few of this latter type of image-maker. It is obvious that the visual education of the photographer today serves only to shove him into a predetermined mold, instead of helping to reveal his own unique vision. If this education, whether in camera club or college, were to be brought into line with new discoveries in art, psychology and general education, perhaps the conflict between those who wish to escape and those who wish to explore through photography might be resolved.

George B. Wright

Our collection of prints ran the gamut from the most unimaginative pictorialist prints, second-hand and derived documentary work and plain snapshots through to excellent pictorialism, fine and sensitive recordings of human experience and a number of beautiful abstracts. The judges, who frankly differed on the evaluation of several prints, were still able to separate out a group which represented clear and forward-looking work worthy of publication and award.

The Competition accomplished the task which **American Photography** had set: finding the young workers who will produce work worth publishing in the years ahead. Their work is individual — some of it even strange to our eyes — but it is developing the great tradition in photography.

It is evident from this group of prints that there is no single movement in photography today, unless our definition is so open it covers a multitude of trends and loses all precision. In the prizes and the list of honorable mentions all of these trends are covered: pictorialism (in its good and proper sense), documentary, abstract and all the other possible adjectives. It was a good collection; there was a high standard of selection; **American Photography** is proud of it.

Tree Pattern
William H. Grant



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Merry-Go-Round
Harold Feinstein

"Tree Pattern," across the page, represents a fresh and different viewpoint and like all of the winners was the unanimous choice of the three judges.

The little girl beside the merry-go-round, above, represents a completely different approach and one which is being used by more and more workers. It is also characteristic of tendencies today that the outdoor subject comes from Oregon and the girl from a New York City photographer. These photographs and the other major prize-winners are examples of several differing trends, although they were not selected as such.

First Awards



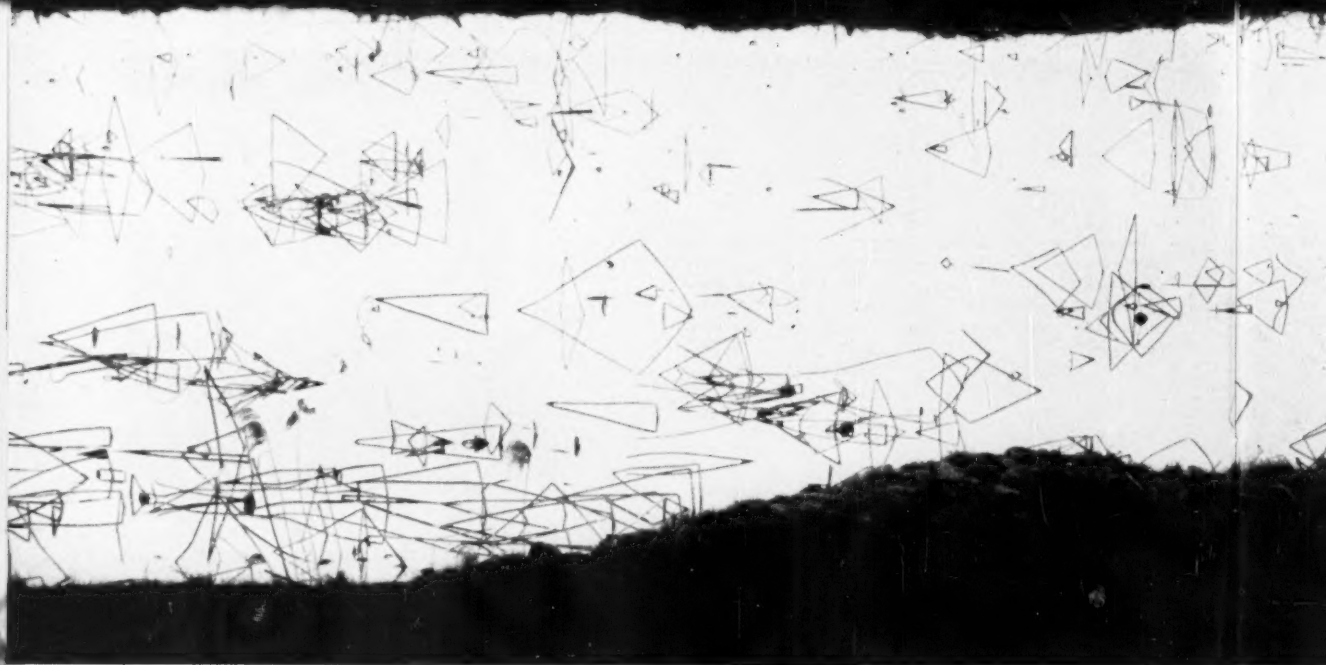
Playing Girls
Marvin E. Newman

First Awards

Intensely seen, sharply caught, these two pictures of playing children reveal the sensitive use of the camera in the hands of young photographers who are excited about the potentialities of the medium. Newman used a Rolleicord and Super-XX and printed on Varigam. Wood used a Contax II and Supreme and printed on Kodabromide.

Girl with Doll
Jasper Wood





Geometrical Design
Suirei Kubota

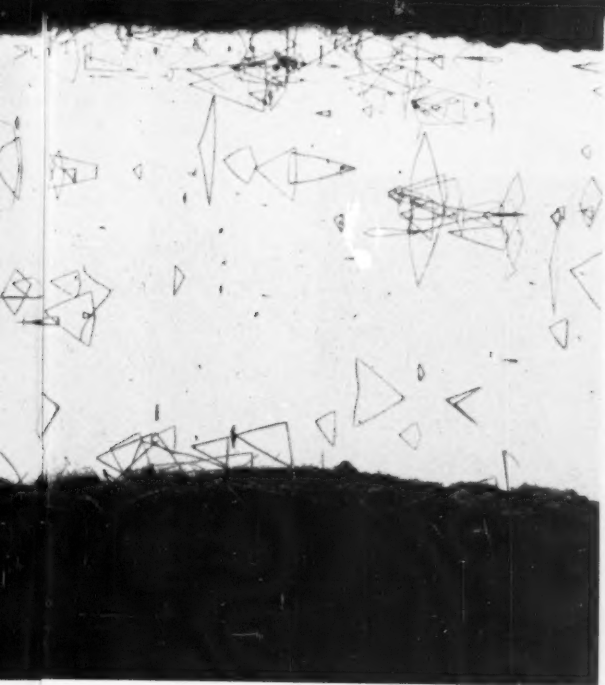
Peaceful Evening
Ming Fong

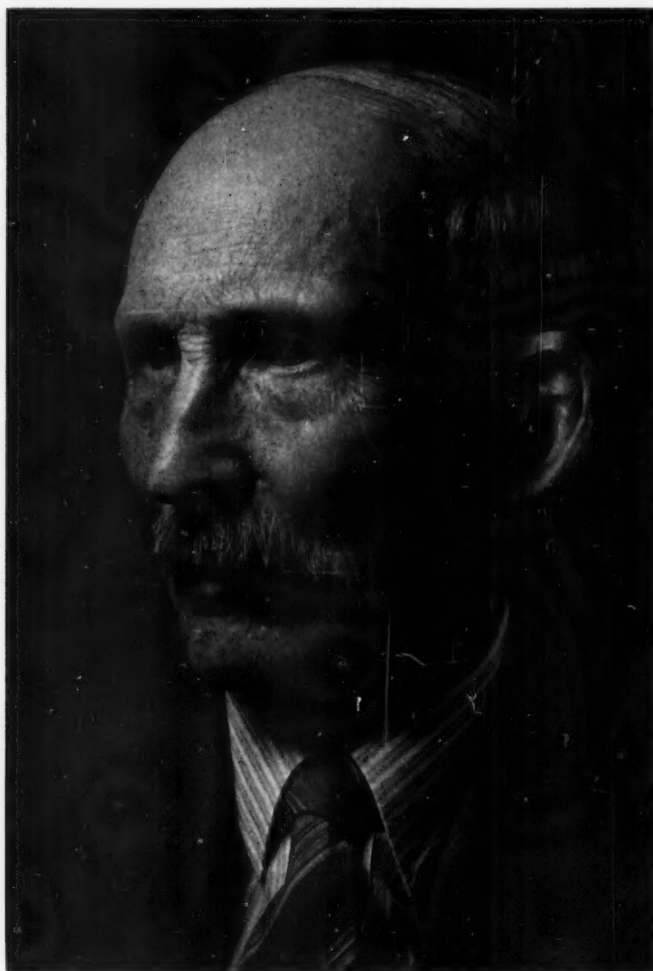


First Awards

This Japanese photographer has seen fresh possibilities in a standard subject matter, a stream of water. Such abstracts, when they are as competently done as this one, do not fall very short of being great art. As pure design, this print becomes more interesting the longer it is studied.

Pictorialism is another distinct trend in contemporary work, and this peaceful scene with its very subtle shading of greys makes a strong and lyrical statement. The maker used a Graphic View and Isopan and printed on Velour Black DL.





Honorable Mention
Photographer: g. Paul Bishop, Berkeley, Calif.



Honorable Mention

Nature's Drama

Boris Dobro, APSA, ARPS, Santa Barbara, Calif.

Winners in the 31st Annual Competition

First and Second Prizes

Harold Feinstein, Brooklyn, N. Y.
Untitled print
Ming Fong, Los Angeles, Calif.
Peaceful Evening
W. H. Grand, Portland, Ore.
Tree Pattern
S. Kubota, Kurume, Japan
Geometric Design
Marvin E. Newman, Bronx, N. Y.
Untitled print
Jasper Wood, Cleveland, Ohio
Girl With Doll

Third Prizes

Irving Canner, New York, N. Y.
Pedestrians
Jack Lessinger, Brooklyn, N. Y.
Untitled print
Harry W. Schulke, Brecksville, Ohio
Untitled print
Frans Stoppelman
Santiago De Chile
Untitled print
H. Yoshizaki, Fukuoka City, Japan
Impression of Festival

Honorable Mention \$10 Prizes

Jules Aarons, Newton, Mass.
One print
Bert Beaver, Montreal, Canada
Street Scene, Foggy Day, Chicago
People on Benches No. 3
Harold and Edyth Biggs, Altan, Ill.
Campus Martius—Detroit
g. Paul Bishop, Berkeley, Calif.
Father of Mrs. W. W. Nichols
Harold Feinstein, Brooklyn, N. Y.
Three prints
E. E. Grunzweig, Elmhurst, N. Y.
Saturday Night
Albert Hunt, Brooklyn, N. Y.
One print
John P. Keener, Chicago, Ill.
One print
R. Knille, Chicago, Ill.
One print
Vincent Lagano, Brooklyn, N. Y.
One print
Gita Lenz, New York, N. Y.
One print
Nacho Lopez, Mexico, D.F., Mexico
One print
Lew Parrella, New York, N. Y.
One print
Chalurbai P. Patel, Bombay, India
Bathing Beauty
Arthur Schatz, Brooklyn, N. Y.
One print
Don Suhr, San Francisco, Calif.
One print
Susie Vladimir, Jugoslavia
One print

Katherine Anne White, Bennington, Vt.
Roofs, New York City
Ray D. Wing, Lake Grove, Ore.
Sleeping Baby
Diane and Ray Wittlin, New York, N. Y.
Dawn
Jasper Wood, Cleveland, Ohio
One print
John C. Wood, Chicago, Ill.
One print

Honorable Mention \$5 Prizes

Jules Aarons, Newton, Mass.
Woman and Child
Hjalmar R. Bararson, Reykjavik, Iceland
The New Bridge
Bert Beaver, Montreal, Canada
Two Chairs Store
Front Church, Chicago
Tree Series (No. 6)
World War II Memorial Plot, Chicago
g. Paul Bishop, Berkeley, Calif.
Mr. Ernest Coparandi
Miss Panthea Ley
Mr. Charles A. Bishop
Werner Braun, Jerusalem, Israel
Portrait of a Painter
The Inscrutable
Albert Brady, Chicago, Ill.
One print
William C. Day, Springfield, Ohio
County Fair
Boris Dobro, Santa Barbara, Calif.
Nature's Drama
Show People
Jean Elwell, Detroit, Mich.
Sky Strutters
Dante's Inferno
Harold Feinstein, Brooklyn, N. Y.
Three prints
John Fish, Rochester, N. Y.
Cleanliness Is . . .
Carl Flarsheim, Chicago, Ill.
One print
Robert C. Florian, Berwyn, Ill.
The Bar Grandmother
Robert V. George, Towson, Md.
Overflow
Arthur F. Gerding, St. Louis, Mo.
One print
Keith Gilchrist, Detroit, Mich.
One print
W. H. Grand, Portland, Ore.
Detail of a Modern Building
Untitled No. 3
E. E. Grunzweig, Elmhurst, N. Y.
Waiting Room

G. Haist, Rochester, N. Y.
Safe From the Sea
Harvey Halvarson, Minot, N. D.
N. D. Tavern
Donald Hamilton, Annapolis, Md.
Comics
Dock Street
Gottlieb B. and Hilda Hampfler, Kennett Square, Penna.
Opuntia
A. L. Horvath, Dayton, Ohio
Traffic Pattern
The Critics
Steam and Steel
A. Q. Howard, Salt Lake City, Utah
Three prints
Albert Hunt, Brooklyn, N. Y.
Two prints
Jerome Joseph, Buffalo, N. Y.
One print
John P. Keener, Chicago, Ill.
One print
Paul Klein, Chicago, Ill.
Mississippi Floodtown
R. Knille, Chicago, Ill.
One print
Vincent Lagano, Brooklyn, N. Y.
Two prints
G. M. la Riviere, Rotterdam, The Netherlands
Eager to Springtime
Wellington Lee, New York, N. Y.
Rice Planting
H. Leighton, New York, N. Y.
Two prints
Gita Lenz, New York, N. Y.
One print
Jim Y. Leang, Huntington Park, Calif.
Beauty that Glows
Earl B. Lichten, Chicago, Ill.
Movement
Water Texture
Otto Litzel, New York, N. Y.
Waiting for MacArthur
Uncovered Abstraction
Abstraction in Ice
Mud Pattern
Nacho Lopez, Mexico, D.F., Mexico
One print
Daniel Masclet, Paris, France
Le Bougnat De La Rue De La Gare
Platane
Publicite Sardiniere
J. B. Marks, New York, N. Y.
Dog Show,
Madison Square Garden
Wm. Cole McConnell, Baltimore, Md.
One print
Gilbert Michel, Zurich, Switzerland
Mawe

Arthur Nakamichi, New York, N. Y.
One print
Sandi Nero
Astoria, Long Island City, N. Y.
Hamilton Settlement House
Marvin E. Newman, Bronx, N. Y.
Four prints
Chalurbai P. Patel, Bombay, India
The Silent Guardian
Gerda Peterich, Rochester, N. Y.
Red Cabbage in the Field
Children's Home
Richard Randall, Minneapolis, Minn.
One print
Victor Raphals, Chicago, Ill.
Children
Mario Righetti, Firenze, Italy
Fingora
Arthur Schatz, Brooklyn, N. Y.
Two prints
Harry W. Schulke, Brecksville, Ohio
One print
Clarence J. Sims, Toronto, Ont., Canada
Finite-Infinite
Frans Stoppelman, Santiago De Chile
In a French Painting A'elier
M. Toback, Ridgefield, Conn.
Subway Madonna
Trolley Stop—Waiting
Nuts!!!
Georges Violon, Paris, France
My Eye Glasses
M. Wakasa, Osaka, Japan
The Stone Garden of the Ryuanji, Kyoto
Edward Wallowitch, Philadelphia, Penna.
One print
D. Weixel, Brooklyn, N. Y.
Cooling Off
Summertime
Katherine Anne White, Bennington, Vt.
Bronx, New York
Diana Woelffer, Colorado Springs, Colo.
Mayan Child
Children of Yucatan
Mayan Women
Woman at the Pump
Children's Drawings on Pavement
Earl Wood, Chicago, Ill.
One print
Jasper Wood, Cleveland, Ohio
One print
John C. Wood, Chicago, Ill.
One print

Jarvis Woolverton Mason
and
Clarence H. White

good results with LOW CONTRAST subjects



MEDIUM LOW contrast photograph by Clarence White. Subject was photographed with a Rolleiflex on Plus-X film developed in X-35. By cutting exposure to 80 percent of the meter reading and increasing development to 125 percent of the time indicated by the time-temperature table, it was possible to get sharp detail and contrast in this flat, softly-lighted subject.

THE MAN WHO COULD LOOK at a negative under a dark light and tell when to stop development has almost disappeared from photography. Almost gone, too, are the men who could look in the ground glass and tell the exposure to give. Yet they made beautiful pictures under conditions and with materials that the modern photographer, with his meters, tables, modern equipment and emulsions, would consider impossible. Old timers in photography know the disadvantages of the exclusively scientific approach that most photographers are learning today.

The best of the old timers could judge the light values and the contrast in a subject, a negative and a print. Instruments and tables can't substitute for that talent. Only if we learn to use the instruments and tables *with artistic judgment* can it be said that photography has progressed.

Do you remember the great portraits done 30, 40 and 50 years ago by natural light from a single skylight? Some by Clarence White, Sr., have been reproduced scores of times. Would you know how to duplicate them? Yet the materials you work with give you 10 times their chance of success. Remember Steiglitz' great street scenes, only half in sunlight, and yet there was detail in both highlights and shadows? These men could do the seemingly impossible with their vastly inferior materials. Why?

Of course, they were artists—which means, in photography, that they could see better than most men. But beyond that, they had no books to go by, they had no tables of figures to worship, so they found out for themselves, by experiment, what their emulsions and developers would

A LOW CONTRAST photograph, "Thru the Fog," by William A. Oetfler, Port Chester, N.Y. Made with a 4x5 Super D Graflex 1/30 sec. at f/5.6 on Super Pan Press film. From 1950 Graflex Photo Contest.



do. Much of what they learned has been lost in the rush to embrace cold figures. Those figures, we should remember, require interpretation as much as application.

One in 20 Is "Average"

"Average" light readings and "normal" developing procedures will give you the best results with perhaps one photographic subject in 20. Yet most photographers, both amateur and professional, seem to use only average readings and normal developing times for most of their pictures. All too often manufacturers' instructions, with cameras and with film, and "condensed" photographic guide books make suggestions that work only for the one picture subject in 20.

The neglected part of photography is doing more looking and thinking *before* you make the exposure to decide what kind of picture it is. Since in black-and-white photography you're dealing only with black, white and various tones of gray, it's necessary to determine—if you would make a fine picture—how you'll reproduce those tones in relation to one another.

Your light meter, used right, will usually measure the

tones. The numbers on the scale of your photo-electric meter have a direct arithmetic relationship to the amount of light reflected. That is to say, when the meter reads 6.5, it means that twice as much light is being reflected as when it reads 3.2. A reading of 100 means half as much light as one of 200 or 31 times as much as one of 3.2. This is how to measure subject contrast, an essential to good results.

Knowing that neither film nor paper emulsions could "see" as eyes can, the old timers had a sound rule: Expose for the shadows and develop for the highlights. It worked. But when we all use light meters and time-and-temperature tables, how can such a rule be used? Obviously, you underexpose and overdevelop for low-contrast subjects, and you overexpose and underdevelop for high-contrast subjects. But how much of each for the various degrees of contrast?

Very Low Contrast

Suppose you have a piece of cream-colored fabric and you want to photograph it and get the texture of the cloth. You can get it with a single light source—any kind of

light, natural or otherwise, at roughly a 45° angle, by underexposure and overdevelopment. Or you might want the beautiful satiny texture of a piece of whitened driftwood. Perhaps patterns in sand interest you. Do you have a model handy who's very fair and blonde, of whom you'd like to make a high-key portrait?

Whenever you have subjects such as these in which all the tones you want to reproduce are close to one another—it doesn't matter whether those tones are light or dark ones, just as long as they're close together—you have a subject of very low contrast. An exact definition is that the range of readings on the meter is 1 to 3 or less. On a Weston meter 1 to 3 would be a low reading of 3.2 and a high reading, on the lightest part in which you want detail, of a space above 6.5. On a better lighted subject, outdoors, the low reading on the darker portion of your subject might be 50 and the high reading a space above 100.

Low Contrast Formula

Under low-contrast conditions like these, take an *average* reading perhaps from the position of your camera, and then expose 50 percent and develop 200 percent. In taking this average reading, be sure that you include the full range of tones you're photographing and that the area covered by your meter doesn't go outside the subject you want.

In taking the readings of the different gradations of light and dark on the subject, you should watch the shadow of the meter. The only areas you should measure are those in which you want to reproduce *white with detail* and *black with detail*. You can disregard any areas that you are willing to have go completely white or completely black.

After working this way awhile you will learn to judge the degree of contrast. On a flat, dark subject you may have trouble getting meter readings from the darkest areas. Some of the areas you want to measure may be so small that the reading angle of your meter is too wide for them. In such cases you will have trouble with the shadow of the meter and your hand. At this point you will start training your judgment. You will begin to learn to see as a trained observer sees. And you will begin to become an artist instead of just a man behind a fine piece of machinery.

Of course overdevelopment tends to produce grain. If you plan to make enlargements of more than five diameters—which would mean enlarging a film two inches wide to more than 10 inches wide in a print—fine-grain film and a soft-working fine-grain developer should be used. To say it another way, if you are using any film of which the smallest dimension is 2¼ inches or less, use fine-grain film and fine-grain developer.

Medium-Low Contrast

Many lakeside or seashore scenes, where there's little or no shadow, are medium-low contrast subjects. Or if the entire subject of your picture is in shadow with no sharp light, you also have a subject of medium-low contrast. Perhaps you're taking a picture all in the shadow of a house, without strong highlights. You might be on the beach. If the sky is either all bright or all overcast, you have a medium-low contrast subject.



THIS LOW CONTRAST photograph is by Lou Jacobs, Los Angeles, Calif. It won third prize in the professional feature class in the Graflex Photo Contest. Made with a 4x5 Anniversary Speed Graphic in 1/10 sec. at f/9 on Super XX film.

On your meter, from such subjects, you'll get contrast ranges of greater than 1 to 4. That is, there might be a low reading of .8 and a high reading of 3.2 or, with the same range, a low reading of 100 and a high reading of 400. Even with a much greater range, you will still have a subject of medium-low contrast. This would be true up to a range of 1 to 19. Such a range would yield meter readings of .8 to the space below 16 or of 50 in the dark areas to 800 in the bright areas. Expose such subjects 75 percent, based on the *average* reading taken of the entire picture area, and develop them 150 percent of what your table tells you.

Meter Reading Method

There are three ways to get a 50 percent or 75 percent exposure reading from your meter. Here's how to work it for 50 percent exposure. First, you can double the film-speed setting on the meter from 32 to 64 or from 50 to 100. Or you can simply use one f-stop less when you set the aperture on the camera. Or, the third way, you can cut the shutter speed from 1/25 to 1/50 or from 1/100 to 1/200.

The overdeveloping is simplicity itself. Get from the

directions with the developer the right number of minutes of developing at the temperature you're going to use, and add as many *more* minutes for the very low contrast subject or half as many *more* minutes for a medium-low contrast subject.

If all this sounds like a strain on your memory, you're right. But there's a simple solution. Carry a note book. Each time you take a picture, note down what the percentage of exposure was and what the percentage of development should be in order to get the best picture. Sound like a lot of trouble? You'll get used to it. And you'll get one good picture in 2 or 3, instead of one good picture in 20 or 30. That's the difference between an amateur and a professional. The professional can't afford to waste the time and the materials making poor pictures, so he learns to do it right the first time—that is, he does if he's a competent professional.

Roll Film Method

If you have pictures of different contrasts on the same roll of film, how can you develop them for different lengths of time? This is indeed a problem, and the easiest solution is not to do it. That is, use an entire roll for subjects of comparable contrast so all the negatives can be developed for the same length of time.

But there is another way. Take a developed roll of your film, before you cut it, and lay it along the edge of your darkroom bench. Put a thumb tack at the begin-

ning of the roll and another thumb tack at the end. Then you'll have the film stretched out to its full length. At the edge of the film and the edge of the counter, place another tack at the center point of the fourth exposure from the beginning of the roll. Do the same on the edge of the film in the middle of the eighth exposure (assuming you have a twelve exposure roll). Then you'll have, arranged on your counter so you can feel it in the dark, a set-up so that you can cut an undeveloped roll at the fourth exposure and at the eighth exposure.

When you take the pictures, you can take three of a very low contrast subject with a 50 percent exposure to be developed at 200 percent. You skip one exposure in taking the pictures, and the next three might be of normal subjects. In that case you'll want to expose directly by the meter and develop by the book. When you unroll the film for development you can, in complete darkness, lay it down on your counter with the beginning at your left hand thumb tack and the end at the right hand tack. Take scissors and cut the film at the fourth exposure—which you skipped—and develop the first short strip at 200 percent and the next strip normally. A little trouble but easy to get used to—and worth it to greatly improve your pictures.

The second part of this article, defining subjects of normal contrast, medium-high contrast, high contrast and extreme-high contrast and telling how to photograph and develop them, will be in our next issue.



A LOW CONTRAST photograph by John W. Bush, Pittsburgh, Pa. Made with a Pacemaker Crown Graphic "23" in 5 sec. at f/16 on Super Pan Press Type B film. Honor award winner in teen-age feature class in 1950 Graflex Photo Contest.

LESSON IN LIGHTING

1. WITH ONLY the background illuminated, the brown bottle appears in silhouette and is hardly recognizable.

2. A RAW SPOTLIGHT from in front of the glassware results in hard, specular highlights and does not help to lighten the bottle appreciably.



3. THIS IS MORE like it! The bottle now has the right lighting emphasis and the boat and net are only atmospheric background props, as they should be.



4. HOW IT WAS DONE. Like a magician's trick, any perplexing studio problem can be solved with lighting know-how.

Indoors, pictures are made, not born. Indoors, a photographer has to control both the arrangement of the subject *plus* the lighting. And what a difference the lighting can make! Consider the illustrations on these pages to see how a knowledge of lighting solved a difficult problem.

The idea behind these pictures was to make a moody still-life shot featuring an antique fish bottle. Glassware, in itself, always poses some knotty problems in lighting, but, in addition, this particular bottle was a dark brown color. Have you ever tried to photograph a dark brown bottle? Or one with a dark liquid in it? If you have, you know the first thing *not* to do is to shine an undiffused light source at the front side of the bottle. This is something that shouldn't happen, even to a cheap 10-cent tumbler. A front spot will result only in a hard, glaring highlight on the bottle and won't help a bit to lighten it.

The thing *to do* is to get some light coming *through* the bottle from back to front. Normally, this is done in most glassware shots by pouring a lot of light on a white or light-toned background. This procedure results in more or less of a bottle shadowgram and everything is fine: Where the glass is in the same plane as the background, it is rendered as very dark; "in between" angles give corresponding "in between" shades of gray. Note that all this happens when a white background is used. In this instance, however, a low-key background was desired.

The solution, as you can see from the how-to-do-it illustration, is quite simple—once you see how it's done. A piece of white cardboard is cut out in the approximate shape of the bottle and propped up at an angle of 45°. A small light—clamp on, spot or sun-spot type (it makes little difference which)—is placed directly over the white cardboard so that the light will bounce off the cardboard and through the bottle. Thus the bottle can be made to appear as bright or as dark as you desire. If you want to add a few glinting reflections on the front surface of glassware, do so with comparatively weak and definitely diffused lights shining directly at the front surface. Of course, the same lighting technique applies for either color or black-and-white pictures.

Notice that the white cardboard serving as a small local reflector is cut out in the general shape of the bottle except that it is somewhat larger, particularly toward the top. It is made in this fashion because in leaning backward, a cardboard reflector *larger* than the actual bottle size is needed to coincide with the bottle outline as seen from the camera position.

Indoors, where you control the sun, remember that nearly every lighting problem can be solved by *patient manipulation of the lights*.

double and redouble

for easy

COLOR FILM EXPOSURES

by Robert A. Dennett

ARE YOU A VETERAN at exposing miniature color transparencies? Or, laden by meters and charts, are you struggling with your first rolls, taking minutes to compute each f-stop? In either case you may welcome news of a quick, simple method of computing color exposures without meters or guides—except a few “basic” factors easily remembered.

We aren't suggesting you throw away your expensive light meter. Exacting workers will always prefer to go by accurate photo-electric readings, but the system described gives lens openings and shutter speeds that coincide with meter readings (adjusted for color), with surprising frequency.

The Double and Redouble System was named when an amateur discovered that the basic, recommended exposure for color film was approximately doubled or redoubled with successive changes in lighting conditions. The system will serve as a handy dodge when the meter or exposure guide is left home by mistake. Some photographers may find they produce good color slides so consistently by “doubling” and “redoubling” they will use a meter only to check critical readings. By the system, exposures can be estimated in light so dim none but the most sensitive meters would register.

The reason the system works is that 35mm color film has a latitude of about two stops. Any exposure may vary one lens stop either way from “correct,” yet produce transparencies of good color and density. This also is why excellent results have been re-



WHEN YOU AREN'T sure of using a meter reading for color film in deep shade, check it against the “double and redouble” system to come up with an exposure that guarantees detail in the shadows. Photo by Danny Miller.

ported from the use of color exposure guides. The Double and Redouble method will not vary more than about two-thirds of a stop (in one or two cases) from the Kodachrome Outdoor Guide.

Examine this guide or the Snapshot Kodaguide, little laminated plastic cards obtainable at any camera store, and you find three conditions which control exposure. They are *direction of light, condition of sky* (bright sun, hazy, cloudy) and *color brightness*.

These hold the key to the Double and Redouble System. Determine the “basic” exposure which is right for your equipment, and you can double or redouble for variations in direction of light or sky condition. Then compensate (if necessary) for color brightness. That's all there is to it!

Basic exposure of 1/50 second at

f/6.3 is recommended by the manufacturer for Kodachrome on a bright day, with sun behind camera, for a scene of average color brightness.

Suppose you have your camera aimed at a pretty girl on such a day. You are shooting at 1/50 second, f/6.3. Step around her in a 90° arc until the sunlight is coming from her side. Double the exposure to 1/50, f/4.5. Right! This checks with the guides, including the packing slip that comes with each Kodachrome roll. Now walk all the way around her so you are facing the sun. You guessed it, redouble to 1/50 at f/3.5, which is the same as 1/25, f/4.5, in case your lens doesn't open any wider. Remember to shade lens from the sun's direct rays.

How about sky condition? When it's hazy, with enough sun to make soft shadows, exposures should be one stop greater. For sun behind photographer's back, start with 1/50 at f/4.5, then 1/50 at f/3.5 (side lighting) and double for back lighting.

You may be wondering what to do when there are no sun and no shadows, and light is the same wherever you stand in relation to your by-this-time-very-patient girl friend. Refer back to basic, 1/50 at f/6.3. You doubled it for a hazy day. Now redouble, for cloudy-bright. You arrive at 1/50, f/2.8 (or equivalent, found by varying shutter speed). On a cloudy-dull day, redouble this to 1/50, f/2.

There are only a few more details to remember before you should feel confident of shooting color anywhere by this system.

When photographing light-colored

clothing or any scene in which lighter shades predominate, adjust lens to one-half stop less exposure. Open one-half greater when shooting dark clothing, foliage or the like. Sun on snow takes one full stop less. Using common sense in connection with the system will make it work for you.

It's easy to make pictures in the shade. "Open" shade, where light from the sky (not sun!) is reflected in, takes the same exposure as back lighting. In deep shade (on a porch, under trees), double to one lens stop more. On cloudy-bright days redouble this, and on cloudy-dull days redouble again.

Suppose, for example, you want to shoot a picnic under trees on a cloudy-bright day. Starting with basic, you double (hazy day rule), then redouble (for cloudy-bright), then redouble again because of the deep shade. Ad-

THE RULE FOR side-lighting is, "double basic exposure." This allows for the registration of details in both highlights and shadows. Double and redouble system exposure of the photographer's little boy was 1/50 sec. at f/4.5. Photo by Danny Miller.



just for color brightness—and there you have the exposure!

No regular rules apply when shooting sunsets. Set the camera at 1/50 second, f/6.3 from 10 minutes before right up to sunset. Until about 10 minutes after sunset, use 1/50, f/2. If the sun sets behind a cloud, both double and redouble to get 1/50, f/3.5 before, and 1/10 second, f/2, after sunset.

If you have doubts about any computation, go back to "basic," double and redouble until you arrive at the exposure for the condition at hand. It

can be done as fast as the f-stop and shutter-speed indicators can be pushed along the lens mount. After shooting a few rolls this way you should find it possible to estimate exposures for other types of light—lamp-lit interiors, stage shows or street scenes at night.

DOUBLE AND REDOUBLE SYSTEM ILLUSTRATED

Don't make any special effort to memorize this chart. It is given here merely to illustrate the "Double-Redouble" system of color exposure. Simply keep in mind the "basic" exposures as given in the text and remember to "double" or "redouble" for any change in direction of light or sky condition.

Exposure Factors (Multiply basic exposures by these factors for each change in light direction.)	DIRECTION OF LIGHT	SKY CONDITION			
		SUNNY BRIGHT	SUNNY HAZY (Double!)	CLOUDY BRIGHT (Redouble!)	CLOUDY DULL (Redouble!)
"Basic" Exposures } 1	Sun Behind Camera	1/50 f/6.3 or 1/100 f/4.5	1/50 f/4.5 or 1/100 f/3.5	1/50 f/3.5 or 1/25 f/4.5	1/50 f/2.8 or 1/25 f/3.5
2	Side Lighting	1/50 f/4.5 or 1/25 f/6.3	1/50 f/3.5 or 1/25 f/4.5	(Use "Sun Behind Camera" Exposure because there is no side-lighting on cloudy day.)	(Use "Sun Behind Camera" Exposure because there is no side-lighting on cloudy day.)
3	Back Lighting or Open Shade*	1/50 f/3.5 or 1/25 f/4.5	1/50 f/2.8 or 1/25 f/3.5	(Open shade) 1/50 f/2* or 1/25 f/2.8	(Open shade) 1/25 f/2* or 1/10 f/2.8
4	Deep shade. Interiors, beside a window. Theater marquees at night.**	1/50 f/2.8** or 1/25 f/3.5	1/50 f/2 or 1/25 f/2.8	1/25 f/2 or 1/10 f/2.8	1/10 f/2 or 1/5 f/2.8

As shown in the chart, exposure can be doubled by cutting exposure time in half, as well as by opening the lens one full stop.

shooting the eclipse

FILMING THE ECLIPSE OF THE SUN can offer a fascinating assignment for any amateur looking for new cine worlds to conquer. Unlike other types of movie making, however, there's no time for rehearsal. If you guess at your exposure—and guess wrong—chances are that your entire sequence will be ruined. If you use single frame exposure to speed up the action, your dog-bitten sun might go scurrying across the screen too fast and spoil the whole effect. And if you shoot at 16 or 32 frames per second, you probably won't finish paying off your film bill until 1960.

The last time the afternoon sun prepared to black out over San Diego, I set up my Cine-Special on a tripod on our backyard patio and shot 100 feet of 16mm Kodachrome experimentally. I had no intention of trying to make a successful film on my first try so I devoted the entire reel to making short test lengths at different f/stops and varying filters and exposure intervals, examining the individual frames after the film was processed and comparing results with my notes.

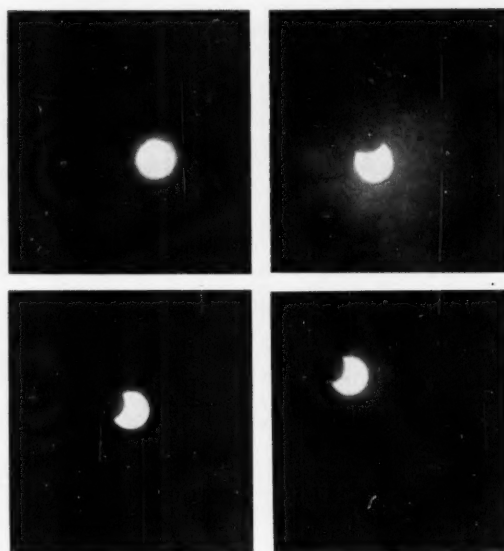
Here, then, are some helpful tips gleaned from my experiments, which are outlined so you may have the pleasure of experimenting on your own. In fact, it might be wise to do so first to learn the capabilities of your cine outfit.

Because of the tremendous intensity of light into which you are filming even the smallest f/stop on your camera may result in overexposure, particularly when filming the sun before and after eclipse. In view of this, some other means must be used to further reduce the light to obtain a suitable close-up of the heavenly orb silhouetted against a dark sky with the "bite" clearly outlined.

This can be done by using the neutral density and other filters normally employed for black and white filming. The yellow or deep red filters are very good. Of course, the Kodachrome scene will take on the overall color of the filter used, but this is not objectionable since normal filming of the eclipse without benefit of filter shows little color anyway.

Dark glasses can be held over the lens to reduce light, or a sheet of film, evenly fogged, developed and fixed, commonly used for viewing the eclipse with the naked eye, is also good for cine work. An ordinary negative with slight variations in density will not prove satisfactory since slight movement in front of the lens will be further am-

BY ORMAL L. SPRUNGMAN



THE PICTURES are 16mm frame enlargements showing progressive steps in the sun's eclipse. The film was shot by the author during an eclipse at San Diego, Calif.

plified on the screen, producing an obvious "mist" effect.

Several such exposed negatives, superimposed one upon another, can be used for greater density, and even the pinhole camera idea has possibilities.

Choice of camera lenses will depend on individual tastes and what may be available in the movie maker's kit, but wherever possible use the long focus or telephoto lens to bring the sun up close. The normal or wide angle lens might be used to set the stage for the show which follows, but the 2, 4 or 6-inch lens should record the solar eclipse itself, whether partial or total.

Of course, the amateur's interest in an eclipse is perhaps mainly to provide appealing new footage to tickle home audience fancies. Since it is obviously impossible to do a panorama slowly and smoothly enough to center the vision

in the viewfinder, the best bet is to line up the camera on a tripod at a slight angle so that the sun will move from upper left corner to lower right or from lower left to upper right. This is photographically more pleasing than having it move horizontally or vertically across the screen. Anchor your tripod well, and do not move it during the filming. Check occasionally in the viewfinder to discover whether the sun has moved entirely across the screen and is ready to leave the area.

When this occurs, do not reset the camera and begin to trace the diagonal path once again, for the break here will seem very abrupt and unnatural. Instead, switch to another lens temporarily, maybe the normal or wide angle, for a foot or two of single frame filming, and then return to the long focus lens with the sun again tracing its new path. Or shoot some worm's eye view close-ups of observers watching the sun through smoked glasses or fogged films to add a human, down-to-earth touch, and then return to the telephoto close-ups for further shots of the moon blotting out the sun. For an amusing side light good for a chuckle, come in for a near shot of the family pup, begoggled, looking up at one of the heaven's periodic dramas.

Since the phenomenon caused by the moon's passing between the earth and the sun may last for two hours or more, it is obviously impossible to shoot the progress of the eclipse at normal 16-frame speed. Lapse photography is necessary. You are fortunate if your camera is equipped to shoot single frame exposures. If not, a quick down-up touch of the camera trigger may expose one to three frames at a time.

Now, the number of single frame exposures you choose to make each minute will depend on the amount of footage you want to devote to the entire show. You will be amazed at how painfully slow time really passes when you are clicking off one exposure every 3, 5 or 10 seconds!

It is entirely possible to figure out mathematically ahead of time how much footage will be needed to cover this special event. Suppose, for instance, the eclipse from beginning to end is scheduled to last $2\frac{1}{2}$ hours. This is equivalent to 150 minutes or 9000 seconds. If you exposed one frame of 16mm every 5 seconds during the partial phases, you would wind up with 1800 exposures or individual frames. Since there are 40 frames per foot of 16mm film, 45 feet of film would be needed.

Suppose that during the period of total eclipse, one frame was exposed every second instead of every five seconds. If totality occupied, say, 3 minutes or 180 seconds, 180 frames would be exposed during this interval or about $4\frac{1}{2}$ feet of film. Of course, more light must be admitted during totality, and this can be done by opening up the lens a stop or two. In swinging from 16-frame speed to single-frame exposure, the lens should be closed down an extra stop since time-lapse photography, frame by frame, lets in more light.

Scientists with 35mm outfits usually shoot one frame of film every 20 seconds during partial phases and one frame every 5 seconds during totality.

The serious-minded amateur does not stop here with his eclipse movie work. Around his prize footage he works in the thread of continuity. If he lives near a native village or in Indian country, he builds his story around tribal superstitions, climaxing his tale with the eclipse itself and showing the reaction of the natives as well as wild life.



ANNULAR ECLIPSE as seen from an airplane at 16,200 feet 30 miles north of Jacksonville, Fla., filmed by Charles H. Coles of Hayden Planetarium. Photo courtesy of American Museum of Natural History.



TO ADD HUMAN interest to actual scenes of an eclipse, cut in short glimpses of spectators watching the phenomenon through dark glasses or dense film. Even the family pup might enjoy a glimpse at the sun. Such a sequence will add a chuckle to otherwise serious footage. These prints are 16mm frame enlargements by the author.



Salome
Edward Canby

AN INTERESTING demi-nude by the well-known photographer, Edward Canby of Dayton, Ohio. The posing is unusual, but not "uncomfortable" to view. The lighting is from the back and sides, emphasizing the form and texture and picking up the transparency of the skirt. SSS film was used, developed in DK-60a, exposed at f/11 at 1/10 sec. The print is on Kashmir White developed in Dektol and gold toned to a rich brown.





How Concepts Differ



A VIEW-CAMERA SHOT, reflecting the more deliberate approach appropriate to that instrument.



THE MINIATURE camera, on the other hand, is best used to record "the exact instant."

For Two Cameras

YOUR APPROACH WITH A VIEW CAMERA AND WITH A MINIATURE

(In the previous article two sets of personality traits were presented. The set a person possesses will presumably lead him to choose one of these two concepts of photography. The traits such as an urge to build or to alter found objects will lead a man to choose the camera-as-brush concept. The urge to use the creativeness of the hand, it was pointed out, would lead a man out of photography into some one of the hand arts, or if he stayed in camera work, lead him into frustration. The traits of sympathy and respect for the found object, of the visual experiencing of the world absorbing the tactile perception and of an awareness of the "moment" would lead to the camera used as an extension-of-vision concept.)

If we can imagine that more than a year has passed since the young man visited me, his being concerned now

with the difference between hand-held and tripod-supported cameras makes some sense. I had arranged to meet him on a busy street so that we might talk with examples all around. I continued to photograph people after I saw him arrive. When I tapped him on the shoulder a half hour later, he expressed his fear of having mistaken the corner or the day.

"But I was right here all the time," I said, "taking pictures. I saw you, watched you for that matter."

"Well, you must have been hiding behind something then."

"In a way I was," I answered, putting away my camera and preparing to talk about his problems.

"Have you thought of developing concepts of your own to guide work with these cameras, one for the view and one for the miniature?" I asked.

"That is why I am here," he an-

swered. "It is just recently that I discovered the camera-as-brush concept and the extension-of-vision concept apply about equally to both cameras."

"It's time to be more specific. And I just happen to have a pair of concepts in my pocket that will do. One for each camera that will keep us on the path of the characteristic use of each."

"Characteristic use?"

"Keep that word in mind. Because any camera can be used in so many ways, we have to agree on one to keep our discourse to the point. And since the typical use of a medium is its uniqueness and since uniqueness gives the photographer a new world to explore, I prefer that."

"For the view camera I have a concept called *isolation of a completed experience*. For the miniature camera one called *participation in experience*. Maybe these terms fit only me and

THIRD OF A SERIES OF SIX ARTICLES • TEXT AND PHOTOGRAPHS BY

minor white

SAN FRANCISCO 21

Phil Hyde



you will have to devise your own from what you can understand of my talk. But I know that, for me, using a view camera is a lifting out of the world some visual experience and making of it a new one for the spectator to experience from the print. When I use a miniature camera I feel that I am a part of the world taking part in the activity of people. Afterwards the photographs are my remembered images made visible. The spectator looking at these, I feel, takes part in my own participation."

"Very well, I shall remember whose prejudice devised these concepts."

"In order to see how these concepts come into existence we must describe how the physical construction of each camera determines the seeing of the photographer. In the concepts we have been discussing previously, we have seen mainly the influence of the man on the camera. Here the reverse is true. We can see the extent to which the photographer is conditioned by his equipment. And just as there are traits of personality that influence which of the two general concepts a man will follow, so in these there are traits which will fit a man to use one camera better than the other.

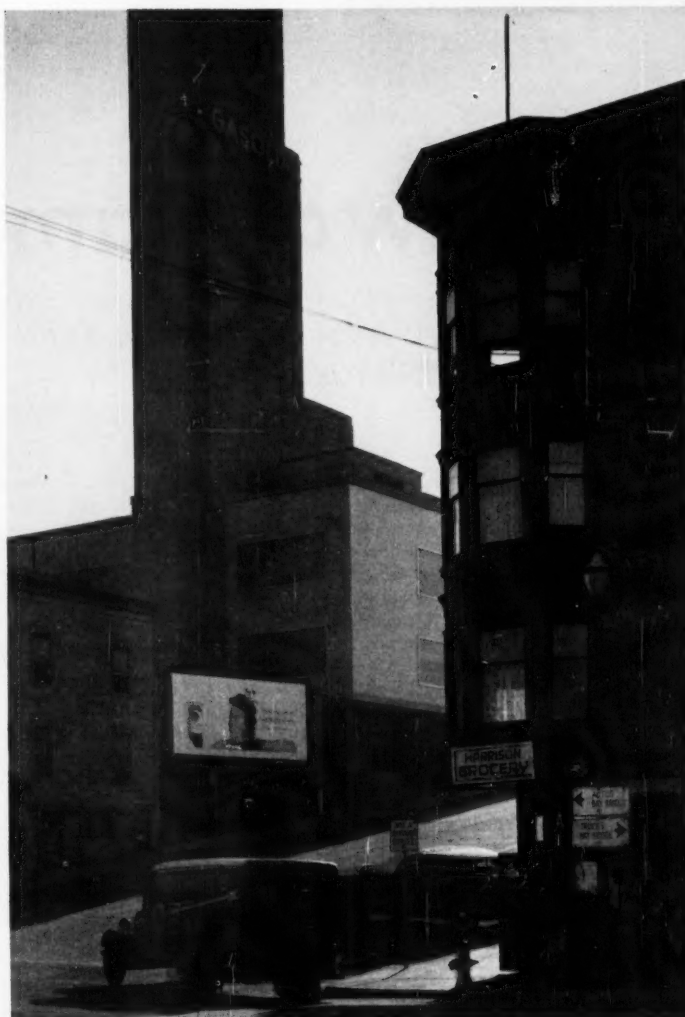
"The features of physical construction that channel the directions are cut film contrasted with roll, relative immobility compared to maneuverability. We will start with the view camera.

"The tripod characteristic makes the view camera function best in situations in which there is time and place to set up. Because of it there is time to compose at leisure, time to spend an hour or so, if necessary, to solve the problems of exposure, mood, content. And, what is most important, while these problems are being solved, there is time to fully experience what is seen."

"Let me stop you a moment and get this term 'experience' straight. You mean by it a kind of emotional involvement while looking and an understanding while looking? When something happens to you inside from something seen outside, is that it?"

"That is close enough. Just so you realize there is a beginning, a middle and an end to the reaction. Because the sense of completion is characteristic of view camera work and the print must serve the spectator as a complete experience."

"Yet it seems to me," the young man broke in, "that I have made pictures



FOR IMAGES such as this, the heavier camera on a tripod enables the photographer to compose precisely on the ground glass the picture as it will finally be printed.

with a view camera in a matter of a few minutes rather than hours."

"Certainly, seeing and fully experiencing can be nearly instantaneous to any photographer using his tools instinctively. The time is used up operating cumbersome equipment. The point I wish to stress is that completeness of the experience is the criterion. How much actual time elapses is meaningless so long as the experience is completed. And I must say that photographers learn to see at a high rate of speed. So high in fact that with a miniature which lets him expose as fast as he sees, he can capture images he

senses only. He may not experience them at all, much less fully experience them.

"The sheet film feature makes it possible to treat each negative individually. This feature is not to be underestimated. If the feature is developed to its logical end, some kind of superb control system is born, a control system that allows the photographer to know before exposure what the print will look like. And knowing in his mind what the print will look like before the shutter secures it for eternity, forces him to concentrate his entire creative activity on seeing."

"I take it that is important."

"There is a system of contrast control that exploits the sheet film feature to the full in Ansel Adams' *Zone System*. (Basic Photo 2, 'The Negative,' Morgan and Lester, publishers). In this system, the control inherent in sheet film is made the central germinating point of a whole *rationale* (concept) of photography. By coordinating meter readings of the subject contrast range with exposure, development of the negative and printing, all control of contrast is concentrated in the negative. And it follows that if all control of contrast is in the negative, so is all control of statement. Printing is a materialization of an image latent in the photographer's mind from the moment of seeing. The negative is but a step towards the original statement.

"Mr. Adams uses the term 'previsualization' to mean the mental image of the print the photographer has while looking at the original subject. Thus when he previsualizes, he looks at the scene but sees in his mind's eye a print of it. Printing from a previsualized negative is to get out of it the content remembered to have been inserted.

"For the sake of your comfort I should explain that 'previsualization' is a discipline. When a man can do it, he has become one with his camera.

"Now can we see how these construction features of tripod and sheet film develop into the concept of isolation of a completed experience?"

The young man appeared very excited. "Let me try. The slowness of view camera equipment gives time to completely experience whatever I am looking at. 'Previsualization' makes the print in my mind more powerful than the one I am seeing. Thus, in the act of completely experiencing the scene, I completely experience the print at the same time!"

"Bravo!" I exclaimed shaking his hand.

"May I add one thing? When you experience something fully, the image you see seems to isolate itself, somewhat as if the image comes to meet you."

"I don't think I understand," he answered.

So, I took him across the street to an example I had been watching and set up a camera. "Now, look on the ground glass.

"Here is a design isolated from a flow of pattern all around. The design's whole necessity is simply to be isolated to show a completion it con-



AGAIN A DELIBERATE image and one carefully composed with a view camera rather than one seized from experience.

tained. But without human intervention there is only endless repetition."

The young man, after moving the camera around for awhile, said, "I see—it's funny—but the place you set it down gives a picture that seems to lift itself out of the context. In these other places I have tried, the images seem to remain fixed against the wall."

I smiled to myself for I knew he was

seeing in a camera what I had said—that experience, that experiencing anything causes the experience to isolate itself.

"Shall we get on to the concept for the miniature camera?" I asked. "How does roll film and high maneuverability determine its typical use as a *participation in experience*?"

"Roll film makes development the



WITH A MINIATURE the children, while aware of the photographer's presence, quickly ignore him in their play.

same for every negative. Consequently: 1) Exposure must be adjusted to one developing time. So contrast control through exposure is limited. 2) Contrast control is divided between negative development and printing processes. So the creative activity of the photographer is largely forced to be divided between seeing and printing. He is forced to extend his creative activity to printing. He is forced from the positive knowledge of 'previsualization' to the not-so-positive situation of 'exploration'."

"Isn't 'exploration' a new term? What do you use it to mean?"

"It's comparable to the creative activity that is terminated by printing just as the term 'previsualization' stands for the creative activity that is terminated by exposure. It means that the negative is used as a new source of experience. It means that seeing is not considered final, but a preliminary step or a kind of sketch with implications which are intensified in printing."

"The ideal negative, for the miniature camera *rationale* being outlined, is considered to be one containing printable detail throughout from lowest to highest light reflectances. From such a negative a routine of printing high key, low key, over, under and normal scale will uncover all the possibilities inherent in the negative. Not only are the accidental tonal relations explored, but also, by cropping, the various formal possibilities. The accidents of seeing that which, because the camera was used so quickly, was not seen, is investigated at leisure. Then out of all the various print statements that can be made by exploring one generalized negative, the photographer can select the one that fits his mood at the time of printing. This is in complete contrast to forcing out of the negative what he remembers was put into it that is typical of sheet film technique. The final print statement may be far different from his original mood, but if he is willing to accept full responsibility that the statement made is one he *can* make, then the work has creative validity. But if he lets the accident lead him into making statements that are false to himself, the whole work is null."

"We will leave this 'explored negative' characteristic just now and come back to it later so that we can discuss the miniature camera's high maneuverability. Everything about the small camera is designed for fast operation, great depth of field, large apertures,

compactness, lightness, finger tip controls and roll film as well. It can be brought into operation quickly and what is most important, spontaneously."

"Any man to whom the camera has become an extension of the eye can use it spontaneously. Consequently he can train his camera at once on anything he sees. The question now is, can he expose at once? He can, of course. The roll film makes it possible to expose as fast as he can train the camera on the object and operate the shutter. How is this so? It speeds up physical handling of the camera in an obvious way. It speeds up *seeing* by: 1) eliminating elaborate exposure studies; 2) by allowing seeing to be incomplete prior to exposure."

"I will explain these two points. The first is reached by establishing two or three exposure routines that will take care of most exposure problems. Couple these with corresponding development times and the photographer can expose roll after roll without a thought for exposure. (In practice, meter readings and exposure-development ratios are made once at the beginning of a shooting period.)"

"The second point is not so obvious. Recall it was said earlier that a photographer can fully experience a sight in a brief span of time. So if he can experience fully in a short time, he can partly experience a sight in still less time. In fact, partial or incomplete experiencing can become so brief the term no longer fits. Seeing can be so

fast there is no experience, only a recognition that something important is present. There is no more than a sensing that something significant is happening without having the least idea of what the significance is. Weegee claims that he has sensed an explosion about to take place and trained his camera on the exact spot and moment the street blew up. This may be questionable, but it illustrates the point."

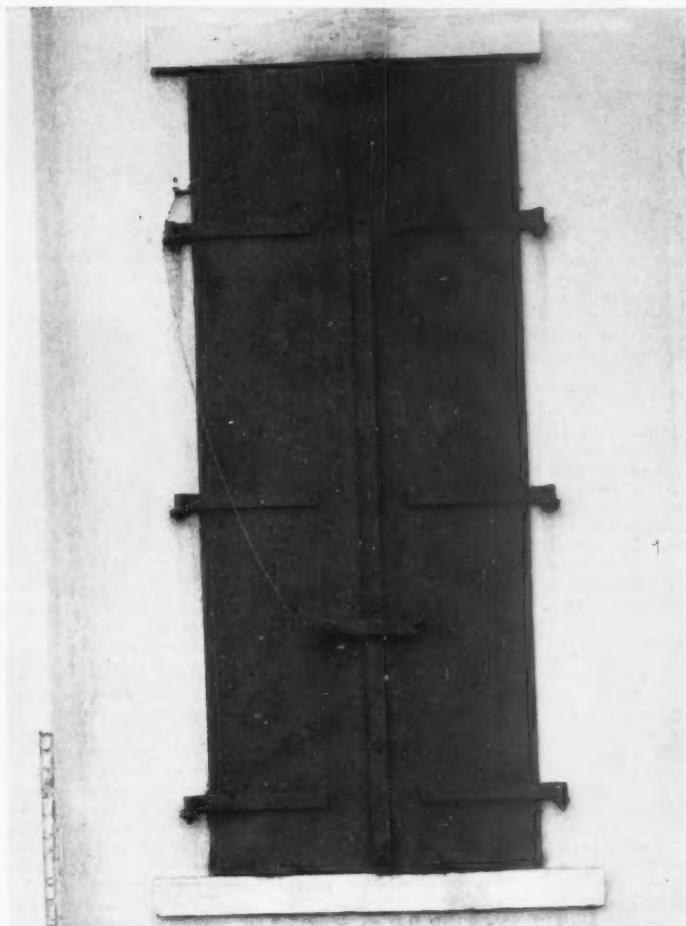
"So we have established the fact that seeing can be a flash recognition of a felt importance. The photographer can match it with exposure speed simply because the 'explored negative' technique lets him experience in the leisure of printing what he sensed at exposure. Thus he does not have to judge, criticize, evaluate or experience at the time of exposure; all that can wait till printing."

"Now one step further—how does this make *participation in experience* typical miniature camera work? Since there is no need to experience a picture while exposing, he can experience the event. He can lose himself in what he is looking at, he can let himself be caught in what is happening. The helical . . ."

The young man broke in, "Because I can turn my camera on a subject instantly and expose as fast, the camera becomes my memory. Then I am free to become involved in any experience I can see. I am taken out of the role of observer while photographing because I can observe at leisure as I print."

THE MINIATURE CAMERA can find an instant like this and seize it instantly—as rapidly as the photographer becomes aware of it.





AUSTERE AND ALMOST foreboding, this rectilinear image is appropriate to the methods and thinking of calculated composition on a ground glass.

Thus I am free to live in the experience as it happens."

"You will be able to photograph in a state of high tension and excitement and be at the same time extremely sensitive. The moods of tragedy, comedy, love, hate or any other emotion whatever will all wait to be experienced later.

"In typical miniature camera work seeing is participation and printing is experience."

We stopped talking for a moment. The young man was looking at passersby with a new glint in his eye. Then he asked, "Where does the candid fit?"

"Using the miniature to sneak up on the unwary is hardly spontaneous par-

ticipation in experience. That is a kind of spy role, matching very well our love of gossip. I feel the miniature camera allows photographing and being photographed to become a natural relationship between people. It is a curious sensation, but if you suddenly feel that you have become transparent, unseen though present, you are participating, as I mean that term, in experience. If people know you are present but act as if you had evaporated, you have reached the state of photographing spontaneously."

The young man seemed a little doubtful. "Let me see you disappear."

"Do you remember that you stood on this corner looking for me earlier? And that I said I was here all the

time? I really was. I was just a part of the crowd although I was taking pictures."

The young man smiled. "And I asked you what you were hiding behind. What were you?"

"It is very simple, I was not hiding at all. Participation in experience is simply to disappear."

The young man wanted to believe me, but I could sense his reservation.

"You will not believe me," I said, "until you have experienced the sensation yourself. Meanwhile, until you do, there is something you can try which will show the difference between pictures made by these two concepts. With pictures, your own or other people's, you can have concrete objects to consider rather than the more intangible experiences of photographing.

"Place a few photographs made (typically) with the view camera and made (typically) with the miniature on two kinds of mounts. One kind is to provide ample borders, the other none at all. The prints that fit appropriately on the bordered mounts will be typical view camera work; those that feel right without borders will be typical miniature camera work."

"Why is this?" the young man asked.

"There is a sort of psychological distance operating in these two kinds of prints. Both cameras isolate experience to some degree, both remove it from the original world to the world of the photograph. But there is a difference in the distance. The view camera carries it so far that experience is isolated and feels complete because of just that. The borders it requires isolate the print from its surroundings in a manner that matches the feeling of the subject. You remember how the image of the wall on the ground glass seemed to be lifted out of its context? In a way it just keeps on doing that till as a print it becomes a world of its own. And the spectator experiences the ordered world of the photograph for its own sake.

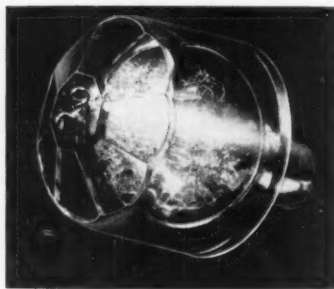
"The miniature reverses isolation. Its prints feel better without borders because to be less isolated is nearer the feeling of the subject which was a slice of life, a piece of cloth cut out of the middle of yardage. Thus, instead of isolation from reality, there is a running towards it and embracing it, a participation in it."

And so saying, I watched the young man disappear into the crowd with a camera at his eye.

NOTES AND NEWS

New Shutter Shield

Mathkin Products Co., 506 First National Bank Bldg., Cincinnati 2, Ohio, suggests that a Shutter Shield will prevent injury from glass flying from a broken flashbulb. The plastic and wire shield which fits securely over the bulb may be used to shield your hand from possible burns as you screw in the bulb. And, it protects subjects from the brutality of cutting glass. The Shield can be used with any reflector and type A fits all miniature bulbs. For more information, write the Mathkin Company mentioning AMERICAN PHOTOGRAPHY.

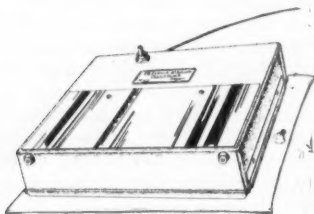


Anso Magazine Movie Film

Anso, Binghamton, N.Y., announces the first new color film since 1936, 8mm daylight-type Anso Color Film. Both this new 8mm film and the 16mm color film are now available in magazine load.

The 8mm film comes in Twin-Eight magazines of 50 feet for \$4.50, including tax and processing. The 16mm magazine is \$6.75 per unit, including tax and processing.

Get the film from your dealer or if you write directly to Anso, mention AMERICAN PHOTOGRAPHY.



For Quick Copies

A good time and work saver is the Contoura Photo-Copier developed by the Novel Products Corp. The Contoura copies book pages, photographs, sketches, records and so on under normal artificial lighting conditions. Even the developing may be done in a lighted room. The Research Model 8x10

inches, \$39, can be easily carried in a brief case. The larger model, 9x14 inches, for \$59, may be preferred for legal papers. For more information, write the Novel Products Corp., 19 W. 44th St., New York 18, N.Y., mentioning AMERICAN PHOTOGRAPHY.

High Speed Paper

E. I. DuPont de Nemours and Co., Wilmington, Del., introduces a new projection paper with—as the company explains—all of the control advantages of regular Varigam paper and two to three times the speed. This high speed Varigam variable contrast paper is used with a filter to control contrast; otherwise it is printed and processed in the same way as normal paper.

It is available in two surfaces: R which is white glossy and single weight; and DL, velvet grain, natural white luster, double weight—in all sheet and roll sizes and 50, 100, 250 and 500 sheet packages. Other surfaces are being developed.

To get this paper, mention AMERICAN PHOTOGRAPHY when writing the Product Information Service of DuPont.

Aluminum Is Available

The Shureflash Type C Cartridges are now available with crimped aluminum instead of fiber jackets. Each jacket houses a plastic liner which holds the capacitor, resistor and battery in each cartridge. The jacket also acts as insulation between charged parts. According to the Shureflash Laboratory, 537 E. Third St., Newport, Ky., the cartridge covers two fields: It is a long-lived power source for solenoids and a source of energy to fire up to seven bulbs in series with synchro-shutters—after long exposure to temperatures down to 20 below zero. Mention that you read about the cartridges in AMERICAN PHOTOGRAPHY when you write the Laboratory for more information.

Two New Reflekta

These two new cameras, Reflekta and Reflekta II, are announced by the Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. The Reflekta II is a new model of the German-made twin-lens camera. According to Ercona, the three features of the new model are: sports finder built into the hood, sports finder frame and simplified loading. It uses either 120 or 620 film and has a coated f/3.5 focusing lens in a helical mount. The Velux shutter has six speeds to 1/200. It is \$69.50, tax included.

The second new Ercona camera, Reflekta, is a simplified version of the Reflekta II. The camera loads with 120 film and has a highly-corrected, matched Meritar f/3.5 hard-coated lens in a helical mount. The lens can be focused from four feet to infinity. The Reflekta is \$39.95, tax included.

For details on the two cameras, please

mention AMERICAN PHOTOGRAPHY when you write the Ercona Corp.



Extension Tube Sets

Fischer Photographic Products, 67 Park Place, New York 17, N.Y., announces a new extension tube set for the Contax I, II, IIA and Nikon cameras. The unit consists of three sets of anodized aluminum tubes with male and female bayonet adapters of chrome-plated brass. The tubes are 7, 15 and 30mm long. Mention AMERICAN PHOTOGRAPHY when writing Fischer Products about this set and sets for the Praktica, Leica, Praktiflex, Kine Exakta, Bolex Extension Tubes and Microscope Adapters.



American Zone Camera Clubs

Most GIs stationed in Germany are camera enthusiasts, reports Kenneth Raynor, a representative of Eastman Kodak Co.'s European and Overseas Organization, who has just returned from Europe.

Raynor said there are approximately 200 camera clubs in the American Zone. The big photographic event of the year is the camera contest conducted annually by Special Services. Winning prints are sent to Washington to compete in the Armed Forces Worldwide Photographic Contest.

Notes for September

The
Kodak
BULLETIN

A Kodak Ektar Lens—in a 1/800 whiz of a shutter—for your 2¼x3¼ press camera . . . Tips for hot-weather processing . . . A word for the wise about Kodak Platino Paper . . . More data about the thrifty Kodaslide 4X Viewer, Merit Projector, and Pony Cameras . . . Good book on lighting . . . A word about extension flash . . . What's doing in photo-greetings . . . And a short review of the important Kodak Signet Camera, just in case you missed last month's complete details.

Finest, Plus Fastest—If you own a 2¼x3¼ press camera, here's a new lens-and-shutter combination you've dreamed about . . . And if you plan to get a 2¼x3¼ press-type camera, this is certainly the optical setup you'll want to specify.

It's the Kodak Ektar 101mm. f/4.5 Lens—in a Kodak Synchro-Rapid 800 Shutter. Maybe we're slightly prejudiced, but we think this is a combination to start a little sedate dancing in the streets.

Dancing or walking, however—a lot of wise camera owners are going to trade in a lot of old lenses and shutters as soon as the word gets around . . . and then they're going to begin making the sharpest, cleanest, crispest 2¼x3¼ negatives and color transparencies they've ever seen.

But, frankly, right at this point, Kodak would like to ask a favor of you. When you put a Kodak Ektar Lens on your press-type camera, *please* have the camera and holders checked for alignment, and any looseness or slack taken up. Each Ektar lens is unexcelled in its field—and neither you nor Kodak would like to see Ektar quality sacrificed by a camera which, through age or wear, isn't mechanically perfect.

Getting down to details. The Kodak Ektar 101mm. is a 4-element lens, with all glass-air surfaces *Lumenized* for maximum light transmission and color purity. Definition is critically sharp (and that means Ektar-critical) at *all* apertures, including f/4.5, from infinity down to four focal lengths from the lens. Four focal lengths is about 16 inches—a copying ratio of 1 to 3. For full Ektar definition at shorter copying ranges, the lens

should be stopped down slightly, as is customary with all lenses. Correction for all optical errors is carried to the extreme Ektar standards; and this lens, like all other Kodak Ektar lenses, focuses as a unit.

The shutter is worthy of the lens; it leads its field. Its top speed is a cool 1/800 second

Here's what the Synchro-Rapid 800 does. The ball is moving at top speed, close up, at right angles to the lens axis—yet it's blurred only a fraction of an inch. Club is "stopped cold."

—achieved with no more internal strain or spring tension than the ordinary 1/400-second shutter. The opening-closing rate is very high—hence, the light-passing efficiency is exceptional. And the built-in flash mechanism is smoothly, reliably adjustable—in the field, at a moment's notice—to deliver peak performance at any shutter speed . . . with either regular battery or battery-condenser flash units . . . with either Class M or Class F photoflash lamps . . . as well as with Kodatron Speedlamps and similar electronic flash units.

That extra "1/800" setting puts this shutter in a class by itself. Look back, and you'll remember occasions when you'd have given your right arm for the extra speed that meant the difference between a sharp picture and a blurred mess. The Kodak Synchro-Rapid 800 achieves its special zip by means of

(Continued on
next page)



New lens-and-shutter combination, above, has 11 shutter settings; aperture range from f/32 to f/4.5. Mount has adapter ring to hold filters in place—no slip-on holders needed. Inside view, at left, shows why shutter is so good. Blades are balanced and center-pivoted; rotate instead of moving back and forth. This means faster action, less tension, extra smoothness, longer life, added reliability.



Kodak
TRADE-MARK

Back up your photo with equipment that's

(Continued from preceding page)

shutter blades which spin completely around—instead of wigwagging back and forth. This ingenious design delivers more than speed. It spells extra smoothness, less tension, less wear, longer and more reliable shutter performance. There are nine other speeds, ranging down to 1 full second, plus "B."

As for flash—once you have become familiar with the shutter, you can vary your flash setting from shot to shot so that for each situation you can pick the cream of your flash lamp's performance. In a trice, you can set the 1/800 opening-closing right on the lamp's peak, for a fast-action closeup... then switch to 1/25 for a long shot, and set the timing so you span the entire "lighted life" of the lamp, benefiting by all the illumination it has to give.

Good shutter, eh? Right in a class with its lens. They make a wonderful team—the one you'll want on any 2½x3½ press camera you have now, or buy in the future. The price, \$70—and that, by the way, includes a Kodak No. 2 TBI Cable Release, which you won't need at 1/800, but which is very handy at the Synchro-Rapid's lower speeds... and for time exposures.

Smart Buys—There are three groups of people who know what startling values the Kodak Pony Cameras are—the folks who own Ponies, the Kodak dealers who sell them, and Kodak's experts who designed them and make them. Here, for example, is what \$32.00 gets you in a Kodak Pony 828. First, a really fine lens. It's a Lumenized Kodak Anaston f/4.5, and you can test it any way you like. Put the camera on a rock-steady tripod, so there's no chance of the least camera movement to spoil definition—shoot a series of Kodachrome transparencies—and go over the results with a magnifying

glass. Check definition and detail—they're crisp, needle-sharp. Run the transparencies through a good slide projector (one with a clean, fully corrected lens, and a condenser system that properly covers the big No. 828 frame) and check the color purity and clean separation of closely spaced shadow tones. That's the extra value *Lumenizing* puts in a lens... It would be possible to talk all day about the Pony's lens, but the shutter's just as good. It's a Kodak Flash 200, with an action as velvet-smooth as the ice cream Grandmother used to make. Speeds 1/25 to 1/200, plus "B"; and built-in, positive-contact synchronization. Steady, easy-action shutter release on camera body. Operating scales with big legible numerals, arranged so you can take them in at a swift downward glance—aperture, time, focus setting, field depth. Focusing range, infinity down to 2½ feet—a mere 30 inches—which is a terrific convenience in close-up work, especially when you're shooting color and want to compose for the full frame. Another convenience—"Average" lens and shutter settings for Kodachrome and black-and-white film are specially indexed for quick reference. View finder is the optical eye-level type. Close spacing from lens to finder assures minimum parallax. Lens mount telescopes for compactness—and locks the shutter release, preventing accidental exposures. Back removes completely for easy loading. The overall smartness of design you can see for yourself—but to appreciate the good balance, easy handling, and convenient weight of this camera, you'll have to cradle it in your own hands.

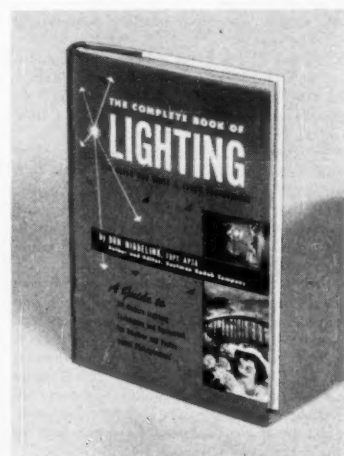
The Kodak Pony 135 Camera has all the features of the Pony 828, plus automatic film stop, automatic film counter (no window to watch); the extra mechanism for these features makes the price of the camera \$36.75, but 35mm. enthusiasts feel the extra con-

venience is well worth the difference. Handsome leather field cases are available; for the 135, \$7.25; for the 828, \$7.

Sooner or later, you're going to own a Kodak Pony Camera. As a basic miniature... a second camera to keep loaded with Kodachrome film, supplementing another miniature or a larger-film camera... it's too good to pass up. (And, by the way, don't forget that the Pony 828 accepts Kodachrome No. 828 as well as Kodachrome.)

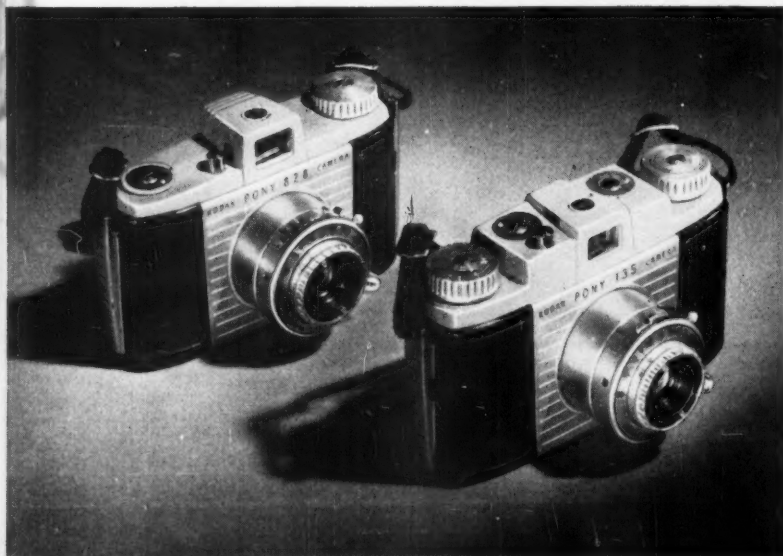
Let There Be Lighting—Since you can't take a photograph without light, it behooves every amateur photographer to know as much about light and lighting as possible. Don Nibelink's recent book, "The Complete Book of Lighting" (\$2.95 from your Kodak dealer), is just the ticket.

Nibelink is one of Kodak's technical writers, and he knows his subject. His meaty 256-



page tome will answer practically every question you've ever had about lighting—physical principles, light and film relationships, types of sources, lighting equipment for monochrome, color, and special fields, portrait lightings, handling backgrounds, lighting for movies, flash work, commercial studio needs. Plenty of illustrations, and a detailed index. Make a note now—this book should be the next addition to your photographic library.

Extra Something—Critical photographers all over the country are reporting exceptional results with the new Kodak Signet 35 Camera. When you first pick it up, you know that it is a camera that will work for you. It has the right "feel," the right balance. It's a camera that gives you that subtle feeling of "belonging" in your hands. When you see



skill right

the pictures, the brilliance, the crisp sharpness they have, you know that it is the camera for you.

Kodak Ektar f/3.5 Lens

The lens, of course, is the heart of any camera. In the Signet 35 it is a Kodak Ektar 44mm. f/3.5 lens. The name Ektar ranks it with the finest lenses made anywhere—identifies it as a lens that has passed exacting tests for every known optical aberration, and is unexcelled in its field.

The shutter is a swift-opening Kodak Synchro 300, engineered for the simplicity that means extra sturdiness and reliability. At every shutter speed from 1/25 to 1/300, the Synchro 300 is wide open in 2½ milliseconds; and it closes just as rapidly. It is accurately synchronized for all Class M (No. 5 and 25) lamps.

The lens and shutter are mounted on a tube which bears the focusing helix. Lateral play between this tube and the corresponding helix inside the focusing ring is held to less than .001 inch; end play to less than .0015 inch. Velvet-smooth focusing is assured because the focusing ring bears on fifty ball bearings in a race 1½ inches in diameter.

Every Useful Feature

A precision range finder, coupled to the lens from 2 feet to infinity, is mounted directly on the solid die-cast aluminum camera casing. The film-winding mechanism is compact, rugged, and works so smoothly you can advance the film with a flick of your thumb on the winding knob. Double-exposure prevention is automatic, but by the flick of a lever you can make as many double exposures as you want for special effects. The camera is finished in tough, scuff-resistant black grained Kodadur covering and satinized metal; it comes complete with neck strap. Tan leather field case available. The price is \$95.00, including Federal Tax, at your Kodak dealer's.

Self-Portraits—Join the family group before your camera, or step near your subject to hold a reflector or flash—get the picture with Kodak Auto-Release to trip the camera



when you're out of reach. Fits your camera's cable release, provides adjustable delayed action up to 10 seconds. Easy to use. \$4.50.

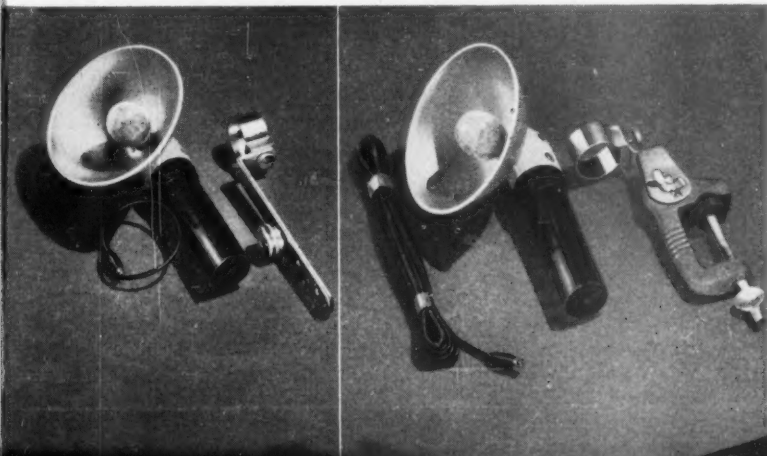
Flexible Flash—For most quick, catch-as-catch-can flash shots, equipment mounted on the camera (a Kodak Flashholder or synchronizer) serves very nicely. But there are two occasions when something more is desirable—when you require a special lighting effect, or when you're using flash as a "fill-in" or "balancing" light in daylight shots, color or black-and-white.

For both these purposes, the Kodak Flashholder Extension Unit, Model B, is mighty useful. You can use it as a single light source, plugged directly into the shutter of a flash-synchronized Kodak camera; or with a Kodak Flashholder, for two-source lighting. The long extension cord of the Extension Unit permits you to place it well to either side, down low, up high. For "fill-in" lighting, it can be brought nearer the subject, or moved farther away, to achieve the lighting range and degree of shadow illumination your film and the existing daylight or sunlight require.

The Extension Unit is a good, sturdy piece of equipment. Has its own reflector, contains its own batteries, and comes with a strong, padded C-clamp that can be attached almost anywhere and adjusted to almost any desired angle. The price, \$13.65. Standard Kodak Flashholder, with bracket to fit most current Kodak cameras, \$12.35. Both units come with Kodak Flashguard—the plastic pullover that protects your subject in case a flash lamp ever shatters.

◀ Kodak Flashholder, Model B, and Kodak Flashholder Extension Unit, Model B, are similar in design, make a good team. Extension Unit has long cord; padded clamp attaches it almost anywhere at any chosen angle.

Prices in this Kodak Bulletin are list, including Federal Tax where applicable, and are subject to change without notice.



Kodak
TRADE-MARK

And here's equipment to that your pictures "come

Intimate Showings—When the audience for the showing of your latest color slides is just yourself, eager for a first look, or you and one or two friends, you will really appreciate the compact handiness of the Kodaslide Table Viewer, 4X. It's made for intimate showings.

With its screen and projector combined in one compact unit, you can leave it permanently set up on the coffee table, desk, or mantel. We'll make a bet with you, too, that once you do, it will interrupt more than one afternoon bridge game. The ladies of the household will be using it for short showings of their favorite slides to friends and neighbors who drop in during the afternoon . . . once they discover the brilliant screen image they can enjoy without the necessity of dimming the room light. And the slides, enlarged four times, are plenty big enough to be enjoyed by a small group.

Efficient Optical System

The Kodaslide Table Viewer, 4X, incorporates an extremely efficient optical system to accomplish all this. It has a Lumenized Kodak Projection Ektanon Lens, 50mm. $f/3.5$. . . the lamp is backed by a spherical Lumenized glass reflector . . . two Lumenized condensers

for even light distribution . . . and three front-surfaced aluminized projection mirrors. The Day-View screen is positioned at an angle of 25° for maximum viewing comfort. The housing is made of rugged, mahogany-colored plastic that matches it to your room furnishings, helps to make it "fit" as a permanent part of the room, ready to use any and all of the time. The very next time you are calling on your Kodak dealer, make it a point to take a look at the Kodaslide Table Viewer, 4X. The price, \$49.50.

First with the Most—Let's talk a bit about enlarging papers. Undoubtedly you've piled up a stack of swell negatives this summer; probably knocked off quick contact prints to see what you had—but the big, handsome final enlargements are still ahead of you. If you haven't already discovered Kodak Platino Paper and its unique qualities, now's the time to give yourself a treat.

Kodak produces a full range of superb enlarging papers. There's Kodabromide Paper—most popular of all enlarging papers—fast, easy to handle, with generous exposure latitude, excellent choice of tints and surfaces, and five evenly spaced contrasts. There's Kodak Opal Paper—top choice of the meticulous salon worker who knows su-

preme quality when he sees it, and won't settle for anything less. Kodak Mural Paper, for big blowups. Kodak Resisto Rapid N, for quick processing and physical toughness—it's fast as Kodabromide, but has a plastic-impregnated base that allows brief washing and ten-minute drying. Kodak Portrait Proof Paper—a warm, luminous-tone paper especially suited for delicate subjects and atmospheric landscapes. And Platino—

Rich, Warm Blacks

Kodak Platino Paper is a rich "warm black" paper, about half as fast as Kodabromide, and about three times as fast as Kodak Opal. It offers a tempting six-point combination of qualities—tonal richness, good working speed, three contrasts to accommodate most negatives, good choice of stock tints and surfaces, ease of manipulation, and adaptability to after-toning for extra warmth. Crisp, sparkling highlights and deep, velvety shadows—product of a thick, silver-rich emulsion. Natural warmth without special development—a true warm black that teams beautifully with cream white and old ivory paper tints. And speed that permits you to expose big 14x17 and 16x20 exhibition prints without counting "thousand-one, thousand-two" all night.

Fits Every Subject

What subjects go best on Platino? Any subjects. Pick Platino F—glossy, pure white stock—for news, record, reproduction, and scientific prints. Choose Platino G—cream white, fine grained, lustre—or Platino P—old ivory, fine grained, lustre—for most exhibition work, and especially for high-ratio enlargements from small negatives. The fine-grained, delicately pebbled surface helps minimize film grain, with no material loss of image detail. And for marine scenes, high-key landscapes, and other subjects with delicacy and sparkle—give Platino Y a whirl. Platino Y has a silky, clothlike texture and sheen, on cream white stock.

Yes, Platino's a discovery. One you owe yourself. Not next year or "sometime," but now.

Big Pictures—Every photographer likes to see his pictures as big as possible. There's no denying the thrill that comes when you see your 35mm. color transparencies projected as big as or bigger than life, in their crisply brilliant colors. There's a thrill also, in being able to share them with a whole group of your friends. That means of course that you will want a projector . . . and a projector that will present your slides in the best possible light. If it's a case of wanting all that and still wanting to keep your equipment investment at the most modest level, you will ask your Kodak dealer to show you the Kodaslide Merit Projector.

Here is a projector that will help you put on brilliant color shows at home; that will



assure alive"

make you a star performer in club or classroom. Its Lumenized optical system makes your transparencies do everything but sing; gives them the snap, brightness, and uniform quality you and your audience will applaud. The lens is a three-element, Lumenized Kodak Projection Ektanon Lens, 5-inch $f/3.5$. A convection cooling system circulates cool air directly across the front and back of your slides, to keep them cool and to safeguard them for future performances. A new, improved, slide-feeding mechanism accepts all known types of 2x2-inch mounts. Slides are inserted in the top of the projector, eliminating jarring or side-to-side movement of the projector, or unintentional repeat projection of the same slide. You're going to like this feature, not only for its greater convenience, but also because it permits you to remain seated at the right of the instrument during projection . . . where you can enjoy the show yourself. It also has a built-in elevating mechanism which permits you to adjust it to any desired angle up to 10° from the horizontal.

Your Kodak dealer will point out all of these features, and when you try it out you will note the value of every one of them. But, the thing that is going to impress you at first sight, and upon which you are going to get a lot of comments whenever you start setting it up, is its smart, sturdy design and smooth, attractive lines. The price is \$24.50.

Quick Bath—In the lazy tag-end of summer, when any effort seems too much, such ultra-handy processing aids as Kodak Versatol Developer, Kodak Microdol Liquid Developer, and Kodak Rapid Liquid Fixer with Hardener really come into their own.

Kodak Versatol is a concentrated liquid developer for films, plates, and papers. No packages to open, no powders to stir and stir, no warm water to bother with. Just dilute—1 to 3 for tray use, 1 to 7 for tank. Comes in 8-ounce, 16-ounce, and 1-gallon bottles.

Kodak Microdol Liquid Developer doesn't even require dilution; comes in quart size, ready to use. It's the proper choice for fine-grain negative development. There's also Kodak Microdol Liquid Replenisher, 16-

ounce; it thriftily extends the developer's useful life, without loss of quality. Kodak Rapid Liquid Fixer with Hardener (for films and plates, but not papers) comes in concentrated form, in sizes to make 1 or 5 gallons of working solution.

More Than 60 Aids

Incidentally, while we're on the subject of chemicals—the Kodak Data Book on Processing and Formulas contains a complete chart of Kodak's handy chemical preparations. There are more than sixty of them—developers, stop baths, fixing baths, intensifiers, reducers, toners, anti-foaming and anti-sludging agents, wetting agents, testing solutions, and others. Handy packet chemicals, too. You should be familiar with all these, so you can take advantage of their convenience. The Data Book is available as a separate 35-cent book, or as part of the \$3.50 Kodak Reference Handbook (which belongs in your photographic library). Check into it at your Kodak dealer's.

Greetings!—Funny thing, a lot of people never think of photographic greetings except around Christmas time. Yet in the past few years, photo-greetings have sprinted gaily into practically every greeting field—except formal wedding invitations. There, the classic engraved "request the honour of your presence" still stands unbudged. But—

The post-honeymoon thank-you notes, more and more often, are going out in photo-greeting form (and what could be more appropriate than a picture of the couple, right on the thank-you card?). Anniversary announcements . . . birthday-party invitations

. . . birth announcements . . . invitations to club events . . . invitations to "Visit us at our new home," complete with a picture of the new home and a simple map showing how to get there . . . announcements of military promotions . . . invitations to family reunions . . . in fact, almost anything that says "Hello" or "Thank you" or "Please come" or "Look what happened to us" . . . all are appearing as clever, personalized photo-greetings. And why not?—for how else could you make a greeting so individually, exclusively yours?

Christmas, of course, still leads the greeting list—and, come to think of it, maybe it's not too early to select your pictures for this year's Christmas cards. In a month or so, Kodak will have details for you on Christmas greeting aids—masks, envelopes, everything you need. In the interim—any birthdays, anniversaries, special events coming up? As a member of the photographic brotherhood, you'll want to signalize them in the one *right* way. Your Kodak dealer has the supplies you need.

Close-ups—A Portra Lens takes just a tiny space in your camera kit—yet what a big job this Kodak attachment does for tiny subjects. With Kodak Portra Lenses 1+, 2+, 3+, you can "move in" on your subject for sharply defined, dramatic close-ups—"head-and-shoulder pictures" in color or black-and-white. For Brownie and other simple cameras, there are Kodak Close-Up Attachments.

There are more than 60 Kodak chemical preparations, to meet your processing needs. See the Kodak Data Book on Processing and Formulas, or the corresponding section in your Kodak Reference Handbook.

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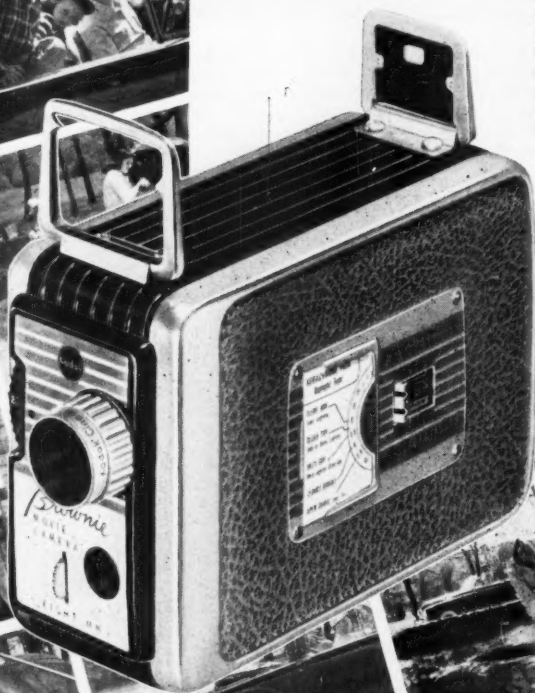
The movie highlights of a busy picnic week end—a complete movie story like the one on this page, filmed in generous-length movie scenes—are yours on a *single roll of 8mm. Cine-Kodak Film!* The cost—a modest \$2.85 for black-and-white . . . only \$3.90 for wonderful full color. *And that's all you pay*—the price of all Cine-Kodak Films, Kodachrome and black-and-white, includes processing and the return of your movies to you . . . finished, ready to show!

NOW . . . a new camera for only \$44.50

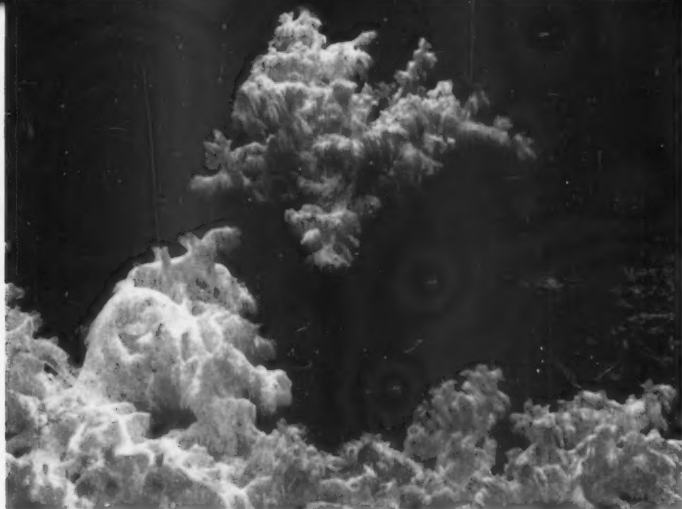
The new Brownie Movie Camera (illustrated) makes movies as easy as Brownie snapshots—indoors and out, in full color or black-and-white. Has fast f 2.7 pre-focused lens . . . built-in exposure guide . . . handy, sprocketless loading . . . locking exposure button for "self movies" . . . and other features. A quality camera for only \$44.50. See the "Brownie," soon, at your Kodak dealer's.

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FUNGI PROVIDE good photographic material. In this picture by Edwin J. Howard, they suggest the stalactites of a cave.

Nature Photography in Summer

Insects, Fungi, Clouds Provide Excellent Photographic Sources

by Edwin J. Howard

FROM THE EARTH under foot to the sky above, summer is filled with beauty and wonder. For nature photographers the problem is one of selection from the wealth around rather than a diligent search for possible subjects.

Insects are a mixed blessing to mankind in general, but to the nature photographer they are a pure delight. Far more than half the members of the animal kingdom are insects; out of this vast number, many are too small or too uninteresting to provoke the enthusiasm of the average photographer, but there are many others that make fascinating subjects.

Probably the most photographed insect is the praying mantis and for good reasons: It is large enough to make a good subject and is as picturesque a creature as can be found anywhere. It has the highly admirable trait of posing motionless for hours at a time, and so it does not pose the usual problem of how to get it into focus and then onto the negative.

As the mantis is completely harmless to man, despite its fearsome appearance, one need have no fear of handling it, although it is best to grasp it by the thorax because its claws will sometimes prick the fingers a bit when it tries to escape.

In photographing the mantis the ordinary practice is to place it before a plain background and then wait for it to assume a good pose. It will almost invariably leap off whatever it is placed on, but if it is replaced diligently enough it will eventually give up the struggle and remain motionless.

The matter of background is important, as most insects are in themselves rather busy, photographically speaking, and if they are placed in front of busy backgrounds they become completely lost. The female mantis, being much larger and fuller in the abdomen than the male is the preferred sex for photography—which is fortunate, as

females are more easily found than males and are much less likely to take to flight.

Although the mantis is the photographic favorite, other insects provide excellent subjects. One afternoon a year ago I was sawing and splitting a maple log that was infested with wood borers. As I worked I noticed that ichneumon wasps were lighting on the split wood and running their slender ovipositors into it. So I got my view camera, focused on a piece of wood and waited. With the flashgun less than 10 inches from the wasps, I knew that I was going to have too much light even at $f/32$ and $1/200$ second, the limits of the lens and shutter on the camera. To cut down the light and to bring out the yellow of the insect, I used blue bulbs instead of ordinary clear ones. Altogether, I took a couple of dozen shots over a period of several hours.

And here let me give a little piece of advice that may help others avoid some of the disappointments that I

have experienced in nature photography. When doing fine, close-range work, one can get an incorrect focus or can move his camera a fraction of an inch or so and end up with a useless negative. When I am taking a large number of pictures of one subject, I do not just keep snapping away. Instead, I throw the camera out of focus every now and then, move the tripod or do something else that requires my going through the entire process of setting up again. This may seem to be unnecessary trouble, but it has paid off a number of times with sharp negatives when the original set-up was imperfect in some small detail.

The picture of the ichneumon reproduced here I consider the most interesting of those I took that afternoon. In fact, I consider it the most interesting nature picture I have ever taken in spite of the fact that it was rather difficult because of the insect's shyness and the problem of getting all of the widespread parts of it into focus. In



A BANDED GARDEN spider feeds upon a grasshopper that has been entirely encased in silk. Such insect subjects provide fascinating photographic possibilities. By Edwin J. Howard.

spite of the intrinsically interesting subject matter, the picture has had only mediocre success in the salons. The delicate parts of the insect lack impact at any ordinary viewing distance, and the setting and background, which were wholly out of my control, are not "artistic." Occasionally one



becomes faintly irritated at having a picture which was difficult to take and which has genuine scientific interest rejected, only to find in the salon catalogs that such distinctly untimid subjects as mushrooms have not only been accepted but have been given honors.

Last year I had occasion to take some pictures of crickets and grasshoppers that were to be merely illustrations of the insects themselves, not artistic exhibition pictures. This assignment meant that the subjects were to be on a neutral gray background, without any props to lend artistry to the work. A piece of gray paper was excellent for the background, but the old problem of keeping the insects still and in focus raised its ugly head. I tried with my invariable lack of success to anesthetize them but soon gave that up. I then covered the insects with a small, thin plastic box top, allowing them to move about and finally come to rest; I then focused and, when ready, snatched off the box top and simultaneously tripped the shutter. The results, surely no exhibition pieces, were the first insect pictures I ever sold.

For insect photography, either a symmetrical lens or a short-focus lens is a great help. Those who own 35mm cameras and visual focusing devices can do excellent work, especially if they can employ extension tubes between the camera and the lens.

Those provided with a camera, such as the Speed Graphic, with bellows and focal plane shutters can use a variety of short-focus lenses not equipped with shutters. As I always use my Leica for color, I have made a lens mount to fit the Speed Graphic and use the 50mm lens from the Leica on the Graphic. Some ardent nature photographers have lenses down to one-inch focal length, and even one-half inch, mounted in this manner.

Use a Slower Lens

Using these lenses and a long bellows extension, they can get great magnifications of the subject on the

film. Such a lens as an $f/3.5$ for a 16mm movie camera can often be picked up for a few dollars in a camera shop. And incidentally, the nature photographer has relatively little use for the super-fast lenses now available. They are for him a waste of money for what he generally needs is a lens that will close down, not one that will open up, and the super-speed lenses often do not close down very far.

It is possible to have these short-focus lenses mounted in shutters, but one must pay for such a luxury. Having them mounted on lens plates of the proper size is very inexpensive. A person with even slight mechanical ability can do the job himself.

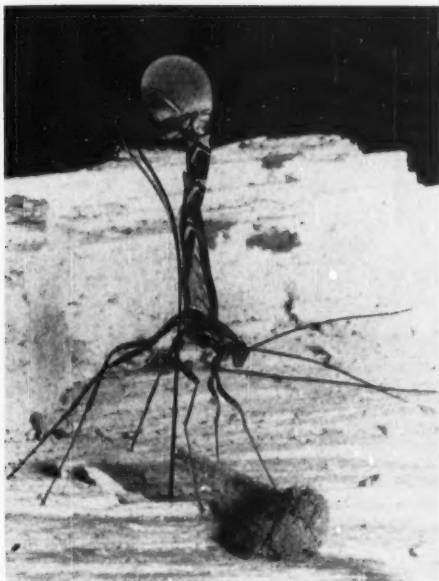
Earlier in this article I looked rather disparagingly at pictures of mushrooms and toadstools. As a matter of fact, they make excellent subjects both for color and monochrome. Frequently they are found in locations where the light is rather dim. As there is nothing much more stationary than a fungus, as long an exposure as is necessary may be given.

Uproot Fungi

One should not necessarily restrict himself to fungi in their natural growing positions as the undersides often make beautiful texture studies. They may be pulled up and arranged in any composition the photographer fancies. Although one might, at first thought, consider an uprooted toadstool as somewhat unnatural, the underside is frequently the part used for identification. Therefore it may make a more valuable picture than the object in its normal growing position.

A tinfoil reflector is extremely useful for fungus photography. To get any sort of modeling, the photographer should studiously avoid flat lighting. With strong cross lighting, the side of the subject away from the light will be in deep shadow, which should be relieved with a reflector.

One frequently reads that color photography should be done with flat lighting. This is true only within limits. Cross lighted pictures of nature subjects are frequently much more interesting than flat lighted ones. I once took a transparency of some brilliant orange fungi that were cross lighted. The effect was striking, and the slide had a perfect record of salon acceptances. It was, however, the easiest picture I ever took, as there was absolutely no danger of the subjects marching



HERE A FEMALE ichneumon wasp is pictured as it parasitizes a wood-boring grub by inserting her ovipositor into the wood and laying the egg on the grub. By Edwin J. Howard.



THIS PHOTOGRAPH of a praying mantis was the first nature picture taken by the photographer, Robert K. Jones. It has been a consistent winner in competitions.

or hopping out of the picture area.

Summer is, in most regions, the season for clouds. Landscape photographers are usually careful to get well-composed clouds into their pictures, but few ever think to take pictures just of clouds by themselves. Yet clouds may be superb photographic material.

The cover of the Eastman Kodak data book on *Filters*, 1946 printing, is simply a section of a cumulous cloud, and a very effective picture it is. When we went to war in 1941, the government sent out a hurry call to amateur photographers for cloud negatives to be used in meteorology textbooks. They had difficulty getting what they needed—an astonishing fact, considering how often clouds are in the sky.

The usual advice is to use a filter for clouds. This is in the main good advice, but there are exceptions to the rule. The ordinary filter for clouds in the East and the Middle West is a K2. A Minus Blue, which has the same factor as the K2, is somewhat sharper cutting. For really dramatic effects, the red filter is the thing, but it should be used sparingly. As a matter of fact, a red filter is probably more useful for snow photography than for anything

else. A splendid filter found in very few kits is the light green X1. It is really much the most useful filter for the nature photographer, as it gives about the same rendition of clouds as a yellow filter and is much superior for scenes containing foliage. Green normally looks too dark on panchromatic film, and the X1 filter lightens it up. And, of course, the green filter is by far the best for rendering human skin texture as it has no tendency to make the skin look chalky as yellow, orange and red filters can.

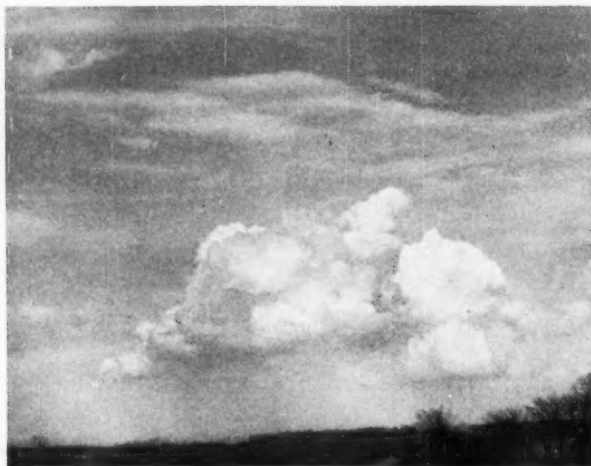
Filter Problems Change

When one leaves the low altitudes and climbs out in the great West, filtering problems change. Because of the difference in the atmosphere, the blue of the sky tends to take much more readily on pan film. A sky with clouds would turn out a blank in the lowlands without a filter but will record excellently in the mountains. A K2 filter will often be found to record skies the way a red filter does in low elevations. Therefore, if one intends to do much work in high altitudes he might profitably provide himself with

a K1 filter. The important thing in cloud photography is not to overexpose as overexposure can completely eradicate the effect of a filter.

The color photographer cannot, of course, use the monochrome photographer's filters. The old Eastman haze filter, now discontinued, was, to my idea, excellent for color. My experience with the sky filter, which is supposed to be an improvement on the haze filter, is somewhat limited, but my results with it have been disappointing. Kodachromes I took at Grand Canyon last summer through a haze filter are much superior to those taken through a sky filter. So if you have an old haze filter hanging around in your kit, treat it gently. The paucity I read for the sky filter indicate that I am completely out of step in this matter, but I have my own results to judge by.

Clouds are one subject that do not demand the latest and fanciest camera. Good cloud pictures may be taken with any good inexpensive camera. With a Brownie, Ektar or Tessar lens, a filter must generally be used. On vacations my daughter takes excellent landscapes with her Target Brownie 620, but if there are clouds in the composition I



CLOUD PHOTOGRAPHS, to be useful for background material for other pictures, need not be spectacular. By Edwin J. Howard.

always hold a yellow filter in a lens shade over her lens. Hers is probably one of a half dozen Brownies in the whole world customarily used with filter and lens shade.

Cloud pictures are frequently beautiful in themselves, but the photographer should not restrict himself to spectacular effects. The cumuli are the showy ones, but their wishy-washy

cousins should not be neglected because a good file of cloud negatives of all sorts is practically invaluable to any photographer for printing in on bald negatives and for providing backgrounds when employing other techniques for improving pictures. As this work of improving ailing negatives is almost invariably done on winter evenings, one must be forward looking

and take his clouds when they are present. This generally means summer!

We have touched here upon a very tiny portion of summer's wealth, but perhaps what we have said will suggest other subjects. In the last analysis, there is no substitute for one's own eyes and mind. By using both, one may develop a creative imagination, which is essentially what makes an artist.

Contact

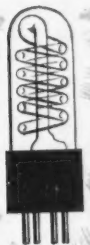
D. Masclet

THIS DELICATELY-DONE torso, one of the entries in American Photography's 31st Annual Competition, is by one of the better-known French photographers. It proves that a detail is frequently more effective than a more inclusive picture. Reproduced same size as original.



SPEEDLIGHT

by Andrew F. Henninger



How can I use speedlight with my camera, having a non-synchronized Compur shutter?

R.D., Detroit, Mich.

The manufacturer of this shutter now provides contact installation kits to shutter repair houses. When mounted in the earlier model Compur shutters, performance almost identical to the later synchronized models is obtained. As the contact post is mounted in the cable release opening, the cable release can no longer be used.

The installation of a solenoid shutter tripper would also provide reliable synchronization. In this case, a speedlight that is capable of being used with this type equipment should be selected.

I use a trigger type unit having "0" time delay. How may I use it with 5- and 20-millisecond delay shutters?

J.M., Philadelphia, Penna.

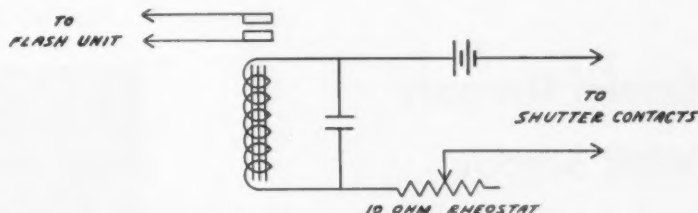
It will be necessary either to have the shutters adjusted to provide "0" delay or to add an accessory to the unit that will provide a time delay to match that of the shutters. If you wish to also be able to use flashbulbs occasionally, the latter would be preferable.

The construction of an adjustable time delay unit of this type is quite simple. The components may be mounted within the flashunit case if there is room, or they may be mounted within a small container that can be quickly connected or disconnected from the flashunit. Similar plug and socket connectors, as used between shutters and unit, should be installed.

The parts needed are a 10-ohm rheostat, a 25-volt 25- μ f electrolytic capacitor and a small relay having a four-ohm coil. Approximately four volts dc

are required to operate the relay and these may be obtained from three small flashlight cells or from the power supply of the speedlight, if it is a portable. Wires are connected in accordance with the accompanying diagram.

I use a small portable speedlight professionally and sometimes find the light



Circuit Diagram for Release

inadequate for banquet shots where small apertures must be used to get maximum depth of field. Any suggestions?

L.M., Sacramento, Calif.

In this type work the small portable should be ideal for individual portraits, or for groups of three or four at small tables. It couldn't possibly provide enough light for a long banquet table in a large room unless a large diaphragm setting were used. If you have one of the higher powered portables, you might try some experimental shots at $f/11$ with a good $2\frac{1}{4} \times 2\frac{1}{4}$ camera, which will provide sharpness ranging from 12 to 50 feet. Use fine grain developer and extend development time 50 percent.

Can you tell me what type filter I should use with color film when using Anglo 5804X flashtube?

J.I.D., Washington, D.C.

This flashtube provides illumination having a color quality near that of average daylight, and, therefore, daylight type color film should be used. The manufacture of color film is a highly complex project, and the speed and color balance may vary slightly with different emulsion numbers. It may range from correct color balance for speedlight without correction filters to balance for light of slightly lower color temperature than speedlight. In the latter case a mild color correction filter would be required. Wratten filters 81, 81A, 81B, CC10Y and CC05R, or the equivalent in other makes, would probably be adequate to compensate for most film color balance variations.

With some film, a paper is enclosed, giving the manufacturer's recommendation for the proper filter to use with speedlight to provide normal color balance with that particular emulsion.

For very exacting work it is sometimes desirable to make test exposures

of each batch of film used and having a different emulsion number. Professionals frequently purchase as much film of one emulsion number as they estimate will be used before the expiration date. This keeps to a minimum the testing for both color correction and exposure.

When the type film that is developed by the user is used, there is another method of color balancing that also provides increased film speed. A slight increase in magenta is obtained by extending the time in the first developer from one to four minutes. This is a somewhat risky procedure, though widely used. The exact development time would vary somewhat with different emulsion numbers.

Another solution requires the use

of a larger ac speedlight for the table shot and a continuation of the use of the portable for the larger number of pictures taken at close range.

If your portable is used with solenoid equipped shutter or with one having flash contacts with 5- or 20-millisecond delay, you are also equipped to use flashbulbs. One or more can be flashed in synchronization with the portable. This extra light should be adequate for the banquet table picture.

"Slave" units can also be employed in this application. They are available for either speedlight or flashbulb use and have photocell controls. These will flash automatically when the portable—acting as the master unit—is flashed.

May I add two more lamps to the AmPhoto portable speedlight?
C.B., Tampa, Fla.

Four lights may be used but two-light operation is recommended because of the limited power available and the difficulties involved in adding more.

The charging circuit is very fast and efficient and can adequately handle the two extra capacitors, as shown by dotted lines in the diagram. By adding these, you could then install one or two additional lamp cable sockets, connected in parallel with the others.

What speedlight unit would you recommend for use with Leica 3C? How could it be synchronized? I would use it occasionally for weddings and want a reliable set up.

K.V., Chicago, Ill.

Any one of the several well-known makes of portables provides satisfactory and reliable performance. By getting descriptive literature on all, you will be able to select the one best suited for your application. Fast charging time is a desirable feature for Leica use. If you take occasional color shots, make sure the unit has adequate light output.

The Leica will require installation of flash contacts. You can get a "built

in" job by one of the camera repair companies, or you may use the type that is mounted on the shutter speed dial. These work quite well and are readily available from most camera stores.

When synchronizing speedlight to focal plane shutters, it is necessary to use one of the slower speeds; the curtain opening *must* be the full size of the picture area. The fastest usable speed with this make camera is 1/30 second. Detailed information on synchronizing to focal plane shutters appeared in the speedlight article in December AMERICAN PHOTOGRAPHY.

I would like to know the value of resistor R4 in the flashgun circuit of the AmPhoto speedlight, published in April 1951 American Photography.

E.G., Toledo, Ohio

Several hundred others have asked the same question and have been answered directly by mail. I forgot to include information on this resistor in the parts list. It is 180,000 ohms, 1 watt.

Daniel Gregory Wins School Photo Contest

Daniel Gregory, senior at the Highland Springs High School, Va., won the grand prize in the 1951 National High School Photography Awards sponsored by Scholastic Press Association and Eastman Kodak Co.

Gregory's appealing shot of playful puppies won \$600 in prizes which he will use for part of his expenses when he enters pre-medical college this fall. The picture was chosen from thousands submitted by American high school students.

Ken McLaughlin, president of the National Press Photographers Association; Fred Kildow, director of the National Scholastic Press Association; and Kenneth W. Williams, manager of the photographic illustration division, Eastman Kodak Co., were the judges.



Gregory also won first prize in the children and babies section. Other first prize winners are Eugene M. Martin, Jr., Philadelphia, Penna.; Guy Allen, Arlington, Va., and Robert Allen Castleton, Whitefish Bay, Wis.

All entries in the contest compete for local state honors first. Thus, the winners represent the tops in snapshots taken by high school students.

BOOKS ON REVIEW

Conducted by George B. Wright

CHAMBERLAIN, KATHERINE. *An Introduction to the Science of Photography*. New York: Macmillan, 1951. \$6.50.

Dr. Chamberlain is on the staff of Wayne University, and this book has apparently grown out of her teaching there. It is quite complete and covers the technical aspects of photography in a manner adequate for all needs of the beginner. It reviews both black-and-white and color processes and is well-illustrated.

There is a small selection of prints intended to indicate some of the ramifications of photography apart from the actual process illustrations which are tied with the text. Unfortunately these do not provide anywhere near a bird's-eye view of the field. But that, of course, is not the proper function of this book. This will be useful to all new photographers and to older ones who wish a compact review and reference book on processes. Unlike most such books which have grown out of university courses, this one can be used without an instructor standing beside the reader.

MUNKACSI, MARTIN. *Nudes*. New York: Greenberg, 1951. \$3.95.

Here are 70-odd photographs by an "old master" in this field, presented in a large-page format and apparently designed for a wide book store sale.

Munkacsi, who has been photographing since the first world war, has evolved a distinctive style of his own—or rather a series of styles over the last two generations of photographers. Each has been widely copied. These particular naked ladies will appeal more to the general public than to photographers. They are rather softly focused, softly lit, and many of them are printed through an unusual texture screen.

The layout of the book is unusual in that the prints have been selected or made to go together in pairs. This results in some extremely odd arrangements with one figure flowing into another across the page in a Siamese-twin effect. Other double-spreads are more

interesting because the second picture picks up the theme of the first and plays a subtle variation on it.

For collectors and for the non-photographic public.

MARSHALL, LUCILE ROBERTSON. *Photography for Teen Aegers*. New York: Prentice-Hall, 1951. \$2.95.

Here is a small well-written introduction to photography slanted toward the drug store set. Seventeen chapters cover the basic approach to cameras and film so that a technically good negative and print should result for those who read it.

It is well-illustrated, mostly by drawings which show each process described. The photographs reproduced are chiefly those by teen-agers themselves.

This should appeal to a wide hobby audience. It is good to have a competently-written book on this topic.

HOFFMAN, GLORIA. *Primitivo and His Dog*. New York: E. P. Dutton, 1950.

BANNISTER, CONSTANCE. *A Child's Grace*. New York: E. P. Dutton, 1950.

Two books intended for children and consequently set up to appeal to parents.

The first is a collection of photographs made of a little Mexican boy. These were made on a trip by Gloria Hoffman, a free-lance, and are tied together by a story which she has also written. The photography is competent rather than distinctive, and the whole should appeal to many children and to even more parents.

The second book is a series of prints selected from the files of Constance Bannister and made to illustrate the verse by Ernest Claxton. In contrast with the former book, the prints are the slick, commercial sort used in much advertising today. There is even the glossy "typical" American family—father, mother and two characterless children of properly assorted age and sex—right out of the never-never land of some ad agencies.

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editor of the book. Miss Bannister has done much better work than this. The majority of her baby shots, on which rest much of her fame, are delightful, not stickily sentimental like these.

LEEN, NINA AND RAY MACKLAND.
Lucky, the Famous Foundling. New York: A. A. Wyn, Inc., 1951. \$2.

In the few weeks since this pleasant little item appeared it has been heading for the best seller lists. This is all to the good. While not an "important" book, it tells a heartwarming story in a nice balance of text and pictures.

It began with the Picture of the

Week in the May 9, 1949 issue of *Life*, showing a starving, forlorn little puppy huddled against the dead body of its mother. Millions of readers wrote and telegraphed the magazine about the pup which had been picked up by photographer, Leonard McCombe, and taken to a veterinary. Another *Life* photographer, Nina Leen, adopted the puppy which was christened Lucky.

MORGAN, WILLARD D., HENRY M. LESTER AND 24 CONTRIBUTORS. *The New Leica Manual*, N.Y.: Morgan and Lester, 1951. \$5.

Here is a brand-new edition of the most complete book on 35mm technique. It is addressed primarily to Leica users and all of the equipment references are to that camera and its accessories; however, it will be of almost equal value to anyone who uses any kind of 35mm equipment.

That includes a great many photographers. We have come a long way since Herbert McKay first suggested in print that the small camera should be taken seriously as a professional instrument, and since then examples of European work with the miniature first began appearing in America. Since that time we have been through a phase of so-called "candid" work and into a more mature approach to 35mm photography. Indeed, the latest tendency among the photo-journalists and the illustrators seems to be away from the reflex and toward 35mm equipment.

This is the basic book in the field. It begins with a chapter by Willard Morgan on the Leica itself and goes on to consider all common problems—and some not so common such as underwater photography (by Peter Stackpole of *Life*), orchestra photography (by Adrian Siegel, a musician) and philatelic photography (by Julien Bryan).

Among the chapters of more universal interest are those on color filters by Henry Lester, electronic flash by Harold Edgerton, enlarging by Ansel Adams, color (with 13 illustrations) by Henry Lester, microphotography by Beaumont Newhall, photo-journalism by Arthur Rothstein, (technical director photo department, *Look*), picture stories in industrial and public relations by William Vandivert, visual communication of ideas by Robert de Keiffer of Stevens College and pictures by available light by Jacob Deschin. These are only a few of the many topics covered by an array of experts.

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American PHOTOGRAPHY

News from the Camera Clubs

by SAMUEL GRIERSON

Youngstown Photographic Society. I received a fine letter from J. George Whetson, enthusiastic member of this Ohio group, giving me much information concerning club activities. Whetson states that he is a PSA coordinator and, as such, keeps the Youngstown organization well-informed about the many services available. John J. Holland edits the club's bulletin, a single page. Despite its size it is very readable because each item is concise and well handled. I am quite certain that the members must like it. From the issue at hand I note that Keith Burnett is now president of the club. Though a small sheet, it boasts of a make-up editor, Madeline Cocco.

Schenectady Photographic Society. The Pictorial Group of this club tried out a new wrinkle in connection with the judging of their 1951 Annual Print Competition. The 66 prints, composed of winners in six monthly contests, were shipped to the Boston Camera Club where three well-known Massachusetts photographers judged and made comments. They are Richard C. Cartwright, L. Whitney Standish and Cecil B. Atwater. Their discussions, making a program at the Boston club, were recorded on a Voicewriter. This was played back for the Schenectady Society at the annual dinner held some six months later. Art Kiess, chairman of Schenectady's Pictorial Group, tells me that the experiment was highly successful. I urge other clubs to give the plan thought, especially clubs in remote areas. With this plan any club's prints can be judged by the best of the city slickers, and express charges will

not exceed cost of buying dinners for judges invited to the home grounds!

Hudson-Mohawk Camera Club Association.

This association is made up of six northern New York State clubs. They are Albany, Troy, Kingsboro, Glens Falls, Schenectady and Mohawk Mills. From time to time I receive news of their doings. They are very active for there are a lot of excellent photographers who keep things humming. Recently they listened to a fine talk by John H. Vondell, FPSA, whose outstanding pictures of New England have been familiar to salon workers for many years.

Ashville Photographic Society. In North Carolina folks are observing. In *Click and Shudder*, the club's publication, I read the following. "The exchange prints from the Melrose Camera Club of Massachusetts and the Camera Guild of Cleveland were exhibited. It was noted that the smaller club, Melrose, tended to exhibit more prints of the outdoor type while the large camera Guild featured more of the indoor studio type of photograph."

Germantown Photographic Society. George B. Tanguay was dinner committee chairman this year. When I read the advance notice, my attention was called to the fact that their dining place of last year was burned down some time after the event! Any connection? This year the deal was held in the Wister Room of the Dairy Maid, a spot fully covered by fire insurance. A good time was had by all. Serving on the committee

with Tanguay were Dick Cauffman, Mary Cleeland, Katherine Cowles, Lew Nachod, Kathleen Scott and Ted Warzell.

Hypo Hounds of the West Side YMCA in New York City. It has been quite some time since I visited this enthusiastic group, and so when Neil Johansen invited me to help judge the annual print show I was pleased. This group has been very active for many years. I recall their cooperation and enthusiasm of some few years ago when I was promoting a photographic paper, now no longer available. They used tons of this material and their members managed to capture many of the fine prizes that the manufacturer was giving for prints on the paper. On the evening of this year's judging I found that Joseph Breitenbach, a swell photographer in his own right, was to sit with me. Out of some 50 prints in the show we picked five which we considered tops of the lot. I feel that these five were excellent photographs. However Breitenbach and I had a different basis of reasoning, and I feel that the variation in our comments was of little help to the print makers. I prefer to discuss a print as it is presented to me, pointing out its faults and praising its virtues. Breitenbach leaned more to the originality of the idea and was prone to discuss other ways in which the same subject might have been handled or pictured. For the benefit of all I do think that a deal like this should be taken care of by either one judge or by three. I again emphasize that the best prints won and of all things, prints by Otto Litzel captured all of the winning places save one, that one fell to Larry Heinrich.

Miniature Camera Club of Philadelphia.

The group listened to a talk on the use of photography in advertising by Edward Warwick. And he should know, being the art buyer for the N. W. Ayer and Son, notable advertising agency. This is the sort of talk

Camera Clubs and Salons

that makes one interested in being a club member. Grace McBryer will again be secretary of the club—may I hope she will revise her mailing list insofar as this address is concerned?

The Village Camera Club tapped the newspaper photo writers for judges of their Second Annual Photo Competition in connection with the Washington Square Outdoor Art Exhibit. From the *Times*, the *World-Telegram-Sun* and the *Herald-Tribune* came running Jacob Deschin, Mabel Seacheri and Fendall Yerxa for the chore.

Watsonville Camera Club (California). *The Lens*, a newsy bulletin, well laid out, came to me, and I was delighted to see the glossy photo print of Edward Weston included in the issue. Doris Graves is the editor and she surely deserves something

more than a pat on the back for this inclusion. Do keep me on the mailing list, Miss Graves.

Green Briar Camera Club. Chicago must teem with enthusiastic color slide makers. In the bulletin of this club I note that the Second Members' Color Exhibit consisted of 287 slides, the work of 20 of its members!

Clean Bulbs Work Well

A few quick checks before snapping the shutter will help make sure that a flashbulb will flash, Willett R. Wilson, Westinghouse consultant, advises.

"The photographer should clean the base of the bulb just before he slips the bulb into its socket, but he should also check the

socket for cleanliness and adjustment so that there will be a good electrical contact when the bulb is fired," Mr. Wilson cautions.

The base cleaning whisks off grains of oxidized lead which collect in the solder at the bottom of the bulb. Many professional photographers clean the base tip by flecking it across a small emery cloth pasted on the back of their cameras. Stroking the bulb across heavy canvas is also effective.

"Use oldest flashbulbs first and use only strictly fresh batteries," Mr. Wilson suggests. Newly-purchased batteries are not always fresh. Photographers should insist on fresh batteries because more battery punch is needed to light a flashbulb and trip the shutter than is needed to light a flashlight. The battery amperage rating should be no lower than four. This can be determined by testing with an ammeter or other ampere reading devices.

Polarizer Inventor Elected President of Academy

Dr. Edwin H. Land, inventor of polarizers, is the new president of the American Academy of Arts and Sciences. The founder, president and director of research of the Polaroid Corporation of Cambridge, Mass., Dr. Land is also the inventor of the Land camera, which delivers a finished photograph immediately after exposure, and other optical equipment.

In 1945, he received the Academy's Rumford Gold and Silver Medals for his contributions to polarized light and photography.

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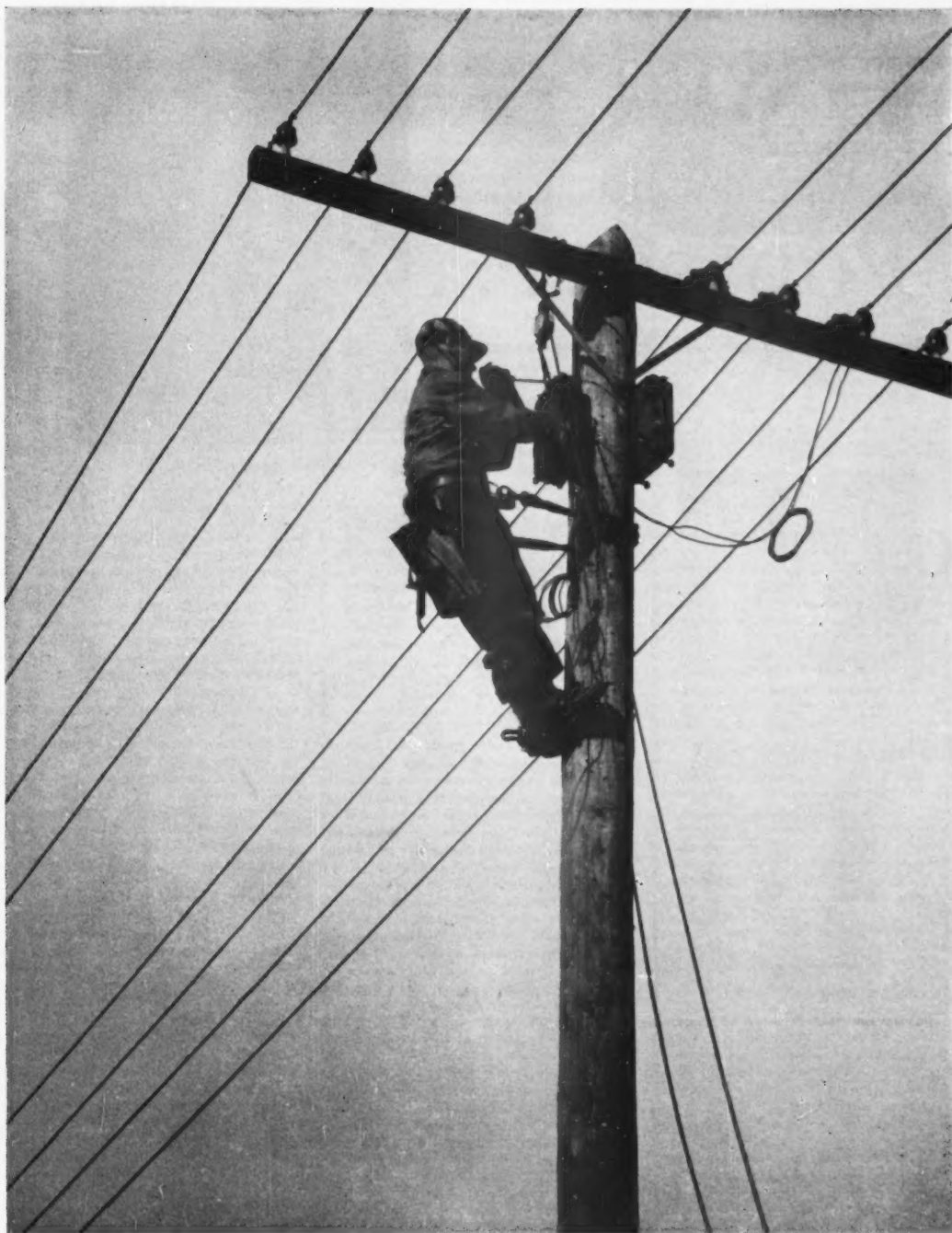
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SALON CALENDAR

Salon	Address	Closing Date	Entry
9th International Exhibition of Artistic Photography (Oct. 28-Nov. 18, 1951)	Fotoklub Zabreb, Zabreb, Box 257, Jugoslavia	Sept. 1	4 in each—black and white color, news pictures
12th Swedish Master Competition and Second Stockholm Salon of Photography (October, 1951)	The Swedish Master Competition, Box 3221, Stockholm 3, Sweden	Sept. 1	3 prints
Northwest Photographic Salon (International) (Sept. 15-23, 1951)	Washington Council of Camera Clubs, Inc., Western Washington Fair Association, Puyallup, Wash.	Sept. 5	*
Fourth MPS International Salon of Pictorial Photography (November, 1951)	The Mysore Photographic Society, Sri Ramanandir Rd., Bangalore 4, India	Sept. 20	*
26th International Salon of Photography (Oct. 21-Nov. 4, 1951)	Jan Vermeulen, De Pintelaan, 102, Ghent, Belgium	Sept. 21	*
13th International Exhibit of Photography (Oct. 21-Nov. 3, 1951)	W. G. Hagstrom, 927 Judson Street, Evansville 13, Ind.	Oct. 6	*
International Colour Print Exhibition (November, 1951)	Mr. E. C. Codd, The Colour Group, 23 Manchester Square, London W.1, England	Oct. 13	Prints produced by 3 color process
Mississippi Valley Salon (Oct. 29-Nov. 10, 1951)	Mr. Alvin W. Frasse, 4125 Botanical Ave., St. Louis 10, Mo.	Oct. 17	*
Royal Adelaide Exhibition (Mar. 7-May 3, 1952)	Royal Adelaide Exhibition, 12 Pirie St., Adelaide, Australia	Jan. 26	4 prints
Photographic Salon of Hong Kong (Dec. 3-8, 1951)	Mr. Kaan, Se-Leuk, Hong Kong Photographic Society, c/o Hang Shing Co., Ltd., 52 Bonham Strand E., Hong Kong	Sept. 10 mailed from United States; others, Nov. 10	4
Bath International Photographic Exhibition (Oct. 11-27, 1951)	Mr. Richard Kasabian, 59 Coles Ave., Hackensack, N. J.	Oct. 2	write for special rules
15th Milwaukee International Photographic Exhibition (Dec. 6-Jan. 7, 1952)	Robert J. Lauer, c/o Milwaukee Glove Co., 807 S. 14th St., Milwaukee 4, Wisc.	Nov. 24	
Lucknow International Salon of Photography (Feb.-March, 1952)	Entries go to: S. H. H. Razavi, Amateur Photographic Assoc., 10, Cantonment Road, Lucknow, India Entry Fees go to: Ralph Overlie, c/o AmPhoto	Dec. 15	

* Photographic Society of America rules observed.
Please submit salon calendar notices at least eight weeks in advance of publication to: The Editor, AMERICAN PHOTOGRAPHY, 421 Fifth Ave. So., Minneapolis 15, Minn.

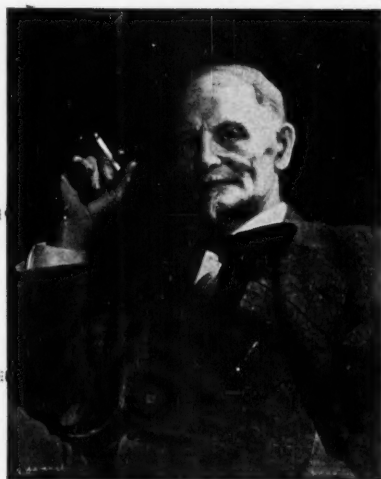


Lineman at Work
Vernon Barnes

THIS EXCELLENT PHOTOGRAPH is typical of the high quality of the work entered in the Class B contest run by the Cleveland Photographic Society. It won first award, and it was reproduced in the society's official publication, "Through the Darkroom Door."

Pictorialists Have A Right to Live, Too

Pop sez . . .



Franklin I. Jordan, FPSA, FRPS

CURRENT PHOTOGRAPHIC literature tells us, as a matter of news, that for the past year or so there has been a more or less violent dispute about the part that should be played by art in photography. From my own observation I can pretty nearly certify to the acute young scribes who have made this startling discovery that such a situation has existed since the memory of (living) man runneth not to the contrary.

In the early days of this controversy, the issue turned upon the question of whether or not photography was an art medium. There were many who claimed that it was not, that it had many useful functions, but that art was not among them. This argument was nullified by analysis showing that there was no such thing as an art medium anyhow. When a person had a message to convey, almost anything could serve his purpose, and he took what came handiest while his idea was sizzling. The needle, chalk, pencil, brush, knife or the hammer and chisel were grabbed from those utilitarian purposes for which they were mostly used and made to express thoughts and feelings.

Narrow Definitions

The next contention was that photography could not be used as an art medium without being manipulated. Neither could any of the other tools used to produce art. So what? The answer to this was that when photography was manipulated it was no longer photography but a bastard product that could have no esthetic value. This, in spite of the fact that sculpture, for example, was recognized as such whether it was whittled out of wood, molded in clay, hewn out of stone or cast in bronze—substances which had nothing in common except that all of them could be altered in shape.

The argument was that a photograph ought to look like a photograph, whatever that means. What looks more like a photograph than a photograph? These conscientious objectors claimed that only an oxidized silver image on a paper base looked like a photograph, notwithstanding the fact that

"Pop" is the affectionate nickname that follows Franklin I. Jordan, FRPS, FPSA, around. There is no writer on photography who can get across so much information while you are chuckling with him. This month Pop gets in on the argument on photography as an art form and defends the pictorialists.

many had already been made upon sheets of metal, glass, film, cloth or wood instead of paper with images consisting of iron, platinum, silver, carbon, dye or pigment. It is always a mystery why these people should so insistently claim that none of these were photography except the silver image on paper or those processes which produced a result that superficially closely resembled it. The aggressors in this fight made up their own rules as they went along.

I have been watching this scrap, not always on the sidelines, for two generations. It seems to me that the present crop of feudists is getting nowhere as fast as its predecessors. As nearly as I can make out, their contention is that because fast shutters and flashbulbs are unsurpassed for making records of current events and conditions and because these records are most easily printed upon bromide paper, no other subject matter or technique should be allowed. This is like saying that because knives are so universally used to pare potatoes, no one should be allowed to use them to carve icons.

Why don't these people go their way and let others do the same? Why do they object when people whose chief interest is art want to hold exhibitions exclusively devoted to showing results along this line? Why do they insist that any other class of photograph ought to be eligible in such shows? Do they enter their cats in dog shows? Besides the pictorial, specialized shows are also held for stereoscopy, color, movies, natural history, lantern slides and for scien-

tific, medical, news, fashion and advertising photography. Yet a prominent reviewer recently criticized an annual because its section that was frankly listed as pictorial "does not seem to recognize . . . any photography except that of the salon." Why pick on the pictorialist alone? He has trouble enough of his own, God knows. As a medium for art expression, photography works under very exacting handicaps. It is the most difficult art medium of any that I know, and I have worked in several.

Consider, for the past hundred years there has not been a time when several thousand people have not been making an earnest effort to produce art by photography. Last year about 13,000 persons submitted what they considered works of art to photographic salons. And what have they accomplished? In the past hundred years innumerable outstanding works of art that are universally recognized as such have been produced by painting. What have photographers produced along this line in the same time? Practically nothing that is remembered outside of photographic circles, and you could count on your fingers and toes all the real works of art any photographer could recall that have been made in his own medium. In the meantime there have been many instances of photographers of real artistic feeling who have deserted the lens and taken up the brush because it was so much easier to express themselves with it. A few, like the great Garo and a couple of outstanding ladies of the present time, have continued to use both, but the record clearly shows that photography is a difficult art medium.

Attacks Not New

The current attacks upon the contents of our salons are nothing new, and they frequently come from within the ranks of the pictorialists themselves. It needs no argument that only a small proportion of the photographs hung in salons today have any claim to artistic merit. In this respect the situation has changed only in degree, and that not as much as some people would try

to make us believe. I will remember the hullabaloo that arose on this subject about 20 years ago when a prominent pictorialist serving on the jury of a famous salon, flatly refused to vote for more than about 30 prints out of several thousand that had been submitted. The salon committee insisted that a couple of hundred prints must be passed to make a respectable showing on their walls. The obdurate juror countered that in order to do this the committee must furnish better prints as he could not conscientiously vote for any more of those before him. The matter was finally settled by the remaining two members of the jury constituting a majority and passing a great many more prints over the strenuous objection of the minority member. This scrap was complicated by the fact that many people thought this juror was narrow-minded and had no proper appreciation of art. This was perhaps true, but the episode focused attention upon the shortcomings of our jury system.

Photographers' Limitations

It has always been a moot question if painters with no specific knowledge of photography should be allowed to serve on the juries of pictorial salons. It is argued by indirection that no photographer would be acceptable on a jury of painters. But the cases are not parallel. Painters of any note are primarily artists, and as such will more or less recognize and appreciate art in any form. Photographers on the other hand are primarily photographers, and for most of them art runs a very poor second to technique. They have no innate feeling for art and have made no serious study of it. When they have made a good print with its subject matter arranged according to the "rules" and perhaps by luck have attained a pleasing pattern, they think they have a work of art. Their dumbness in this respect is amazing.

I recall a photographer who once came into my office with four of his prints that had been rejected at a neighboring salon. He indignantly said that he could not see why his pictures were not as good as those that had been hung. When I suggested that that was probably the reason they were not hung, my shot went right over his head.

Photography produces art under tough handicaps. In the first place, it is blind in one eye. Its monocular vision sees things flat instead of in the round as we do with our two eyes. We have to use very skilled craftsmanship in handling tonal values to suggest the third dimension which our medium does not record. In trying to produce a sensuous effect, we are denied the use of color which makes the strongest appeal to the senses. We are limited in size to 16x20 inches. We are also cramped by the fact that we are limited in subject matter to what is directly before the camera as we work, and the lens has a diabolical propensity for littering our working surface with extraneous material. Imagine what old master would have undertaken to express himself under such conditions, and how far his fame would have reached if he had.

But the poor photographer with one eye shut and his hands tied behind his back is expected to pull a rabbit out of the hat. It is a Houdini trick if there ever was one for him to produce a work of art under his

handicaps. But the surprising fact is that many creditable ones are constantly being made. No one has yet made by photographic means any great and noble work of art whose fame will go ringing down the ages. Nothing like that yet. Perhaps that will come when our scientific friends give us control of color. But in the meantime many people with seeing eyes and understanding hearts are conveying lesser but nonetheless genuine emotions by means of photography in spite of the difficulties of the medium.

I am convinced that it not only takes an artist to produce art by photography but also to appreciate it. In spite of being in some ways the most literal of media, photography has to present its ideas in very abstract form. Imagination has to supply color and third dimension from the barest hints. It is as true now as when Sir Roger de Coverley first made the remark that he who would bring back the wealth of the Indies must carry forth the wealth of the Indies. No one can fully appreciate this subtle form of art unless he has been trained to recognize its niceties. Photographic art as it is can never make the universal appeal that is made by painting and sculpture because it takes greater discernment to perceive it. The result is that most salons have settled for interesting subject matter pleasingly presented.

A Spot in the Sun

So let us leave pictorial photography as free as possible for those who want to enjoy it, either as workers or spectators. I wish the devil had the man who invented the silly cliché that pigment print was an imitation of a painting which it resembles only in the most superficial manner because of the accident that they are both made of similar substances.

There is a place in the world for photographic art. It can convey moods and emotions and many of the finer perceptions and relationships of life and thereby give a lot of pleasure to many people both in its execution and its appreciation. But if you do not understand the language in which it is written, please do not make a fool of yourself and mislead others by attempting to interpret it. And just because you are so obtuse that you cannot see what others see, don't for an instant think that it does not exist, even if we must admit that it is produced in very limited quantity.

Kodak Offers 20

Scholarships

Twenty Eastman Kodak Company fellowships for advanced studies in chemistry, physics and chemical engineering are offered to United States educational institutions for 1951-52.

Kodak's Tennessee division will sponsor five fellowships for doctoral work in the Southern states. Each provides \$1,200 for one year in addition to payment of tuition and fees. The group also includes 10 fellowships for study in chemistry at the universities of Rochester, Chicago, Cornell, Illinois, Iowa State, Nebraska, California (Los Angeles), Harvard, and Texas and Pennsylvania State Colleges.

Jorgie Jorgensen, prize-winning, free lance news photographer, says:-

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From a letter written by Jorgie Jorgensen on June 6, 1951 . . .

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"My training at N.Y.I. came in very handy. Every year, I brought recognition to my newspaper by winning a prize in the BETTER NEWSPAPER INSTITUTE held in connection with the N. J. Press Association at Rutgers University. Last year (1950) I won all the first prizes, a feat which has never been duplicated since the Association has been in existence."



Jorgensen won 1st prize for this spot news shot in the N. J. Press Ass'n's BETTER NEWSPAPER INSTITUTE Contest for 1950.

PERSONAL ATTENDANCE TRAINING

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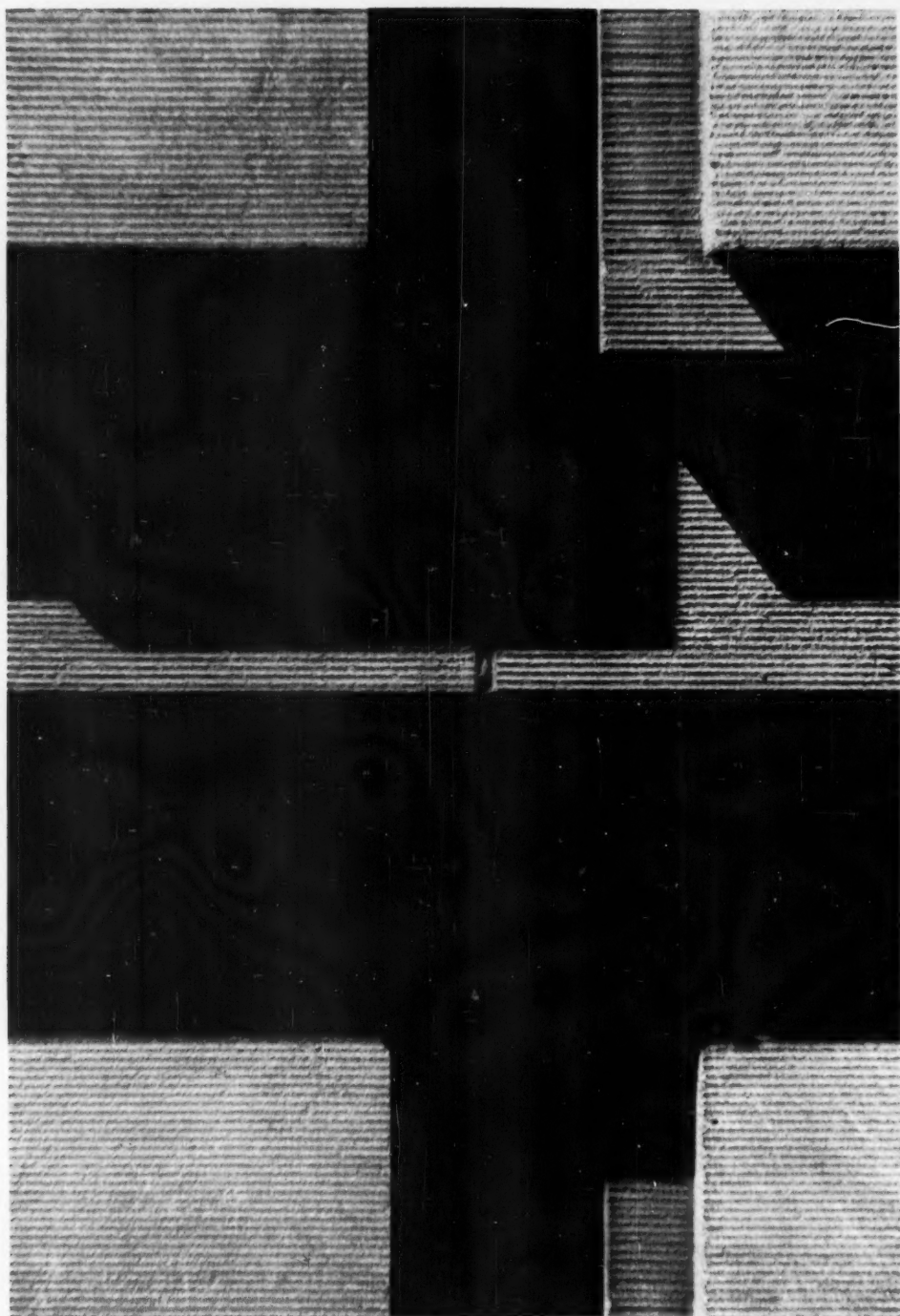
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Detail
Glen Foss

THIS PRINT was given an honorable mention award in the Fifth Annual Photography Exhibition sponsored by the Village Art Center in New York City's famous Greenwich Village.



Inferno

Norman Rothschild

THIS INTERESTING abstraction won an honorable mention award in the exhibition sponsored by the Village Art Center.



Judges at Work

Serge J. J. Lakhovsky

FROM LEFT TO RIGHT, Norman C. Lipton, Popular Photography; Jacob Deschin, New York Times, and Samuel Grierson, American Photography, judging prints entered in the exhibition hung in the Village Art Center galleries.

GRIERSON'S

word
in
edgewise



Samuel Grierson, ARPS

ONE RATHER EXPECTS THE BEST from the Metropolitan Museum of Art and so when this grand New York City institution does right for Edward J. Milla the fact should not be astonishing. Milla recently celebrated his 50th year with the Museum, and for the past 33 years has been its chief photographer. In recognition of this anniversary the Board of Trustees presented Milla with a Rolleiflex and all the special equipment and accessories needed to make a photographer happy. This was by no means additional studio equipment but something for his own personal pleasure and interest. And that interest is photography in his spare time! Also, fellow staff members chipped in and gave their chief a silver tray. On this tray was a check in the exact amount of Milla's first year's salary in 1902, a neat idea in gift giving if I ever heard of one.

Topping off all this hey-hey the Museum authorities went one step further and gave over one of its best small exhibit rooms to a show of Milla's work under the general heading of "Up At The Photographer's." The photographs were most interesting and covered museum events, behind the scenes doings, historical items and studies of the art objects housed in the building. There were about 100 tastefully-hung prints on the walls.

General Louis di Cesnola, the Museum's first director, must have been a man of great vision for he established the department of photography in 1894. Charles N. Balliard was the first photographer. Milla came to work for him as a "door boy" (whatever that may be), doing this, that and the other thing in the department until Balliard retired. Then William J. Bedell became chief photographer and with the switch Milla was made second photographer. In 1918 Bedell retired, and second photographer, Milla, became chief. It was hard going in those early days with slow emulsions, printing by contact in daylight, plus all the other inconveniences known to

old timers. In 1908 the department had about 600 negatives in its files. Today there are at least 400,000 and thousands are added each year. Milla has a staff of nine workers, each one busy.

A collection of 238 exposure meters and calculators assembled by the late Joseph M. Bing has been presented to the George Eastman House in Rochester, N. Y., by Mary E. Bing.

For a long time until just before World War II Bing was this country's largest importer of exposure meters and did much to influence their design and progress. The collection is the result of his great interest in both photography and engineering. He introduced the Justophot to America in 1925. In the collection there is an Actinometer, an impractical device that nevertheless was used to some extent around 1900. Some of the early calculators were ingenious slide rules which took into account the time of day, season, type of subject, diaphragm opening and other factors. One of the earliest of these was designed by Hurter and Driffield in 1888. This one even took

into account the factor of lens flare. The earliest reference to exposure meters was found by Bing in an article written in 1858 by an Englishman whose name was also Bing, though no relation whatsoever. I guess exposure has always been something of a problem with or without meters, but in spite of this problem, a lot of fine pictures have been taken during these many years.

There are six photographic shows on view in my bailiwick at the time of this writing! And all six opened in the one week! Could keep me busy but I will be frank and state that I did not visit all of them. The exhibits were the members' show at the Camera Club, photos by Willa Percival under the general heading of "Post-war Summer in Greece," Percy C. Byron's "Out of My Files," pictures of Mexico by Dell Feuerlicht, the Fifth Annual National Scholastic Photography Exhibition and the 17th International of the Pictorial Photographers of America. Certainly a varied dish for the lovers of good photography.

I have always liked Percy Byron's pictures and, if my readers will recall, wrote at length on them in this magazine, April 1950. Byron gave his negatives to the Museum of the City of New York some time ago, and it is certainly a fit place for them as they truly document the city. One reason I favor Byron over many other documentarians is because he pictured all sides of life in the city and included millionaire's row along with the sordid and seamy. The pictures in this special exhibit covered a period from 1893 to 1910, and there were 135 prints on the wall. The Museum has something like 5000 of Byron's negatives and every so often trots out a certain number of these prints for special consideration. It is quite possible that an interested person could go to the Museum and look through the files. See Miss Grace A. Mayer at the Museum and say I told you so.

The PP of a show hung in Education Hall of the American Museum of Natural

Samuel Grierson, ARPS, and Secretary of the Pictorial Photographers of America, (to note a few of the honors he has earned) contributes his informal monthly column on personalities and events in and around New York City. Mr. Grierson manages to keep up with almost everything that happens in that busy area, but will be happy to have you write him at 1155 Dean St., Brooklyn 16, if you have an interesting item. Camera Club secretaries, too, are requested to send copies of their organizations' publications directly to Mr. Grierson, who acts as editor of "News from the Camera Clubs."

History was everything one would expect of a pictorial salon. Three hundred and twelve prints were on view. Because of radical and excellent construction changes in the hall they could be seen much better this year than ever before. More good color prints turned up this year than heretofore. One by Howard Foote, APSA, entitled *Dwarf Gourami*, got about the highest score of anything in the show. If the judges gave this because of technique, composition and absolute correctness in color I am in accord. Other than that it was a picture of fish! My two favorites were by H. T. Klarquist of Minneapolis, Minn. These were photograms in color, one called *Man from Missouri* (Truman), and the other, *Man from Moscow* (Stalin). Very clever cartoons were these! *Man from Moscow* would not have made Stalin happy and I do not think it will ever be exhibited in Russia! As for the Truman shot, maybe Klarquist is due for one of those letters from the White House! In any case, to my pleasure and surprise, the jury gave these two numbers very high scores, and the smart salon committee hung them in the places of honor with a red hot nude in between. Of all the other pictures there were many fine ones, some interesting enough to hang in a home and each an excellent example of technique. The jury was composed of Adolf Fassbender, Arthur S. Mawhinney and Ira W. Martin. Martin was a replacement for Dr. D. J. Ruzicka who had been advertised as the third judge. Ruzicka was called out of town before the judging. I give ground to no one in my high opinion of Ira Martin as a judge, but nevertheless I am always saddened at these switches. I admit they are always unavoidable, and there isn't much anyone can do about it. Those whose pictures have been hung don't give a hoot, but those who received 100 percent rejections are prone to use the switch as the reason and say nasty things about the salon management.

Music to my ears was one remark made by Joseph Breitenbach in a recent talk. I can't quote him word for word as I do not make shorthand notes, but when he wondered how it was possible for happy, care-free children, laughing, playing games and using their imagination to grow up to be adults, morose, difficult, hard to please and lacking in imagination, I wondered, too, and was in full accord with the mental picture he aroused. However I was not in accord with all of his statements, and when he showed a swell technical picture of an apple, plunk in the center of a table, and called it beautiful and in the tempo of the times, I preferred to think back upon his childhood days and visualize him lacking all isms. One thing I did like about his talk was that he was always good natured and even happy when someone disagreed with him. A good number did and aloud, too. Also he didn't, as many others do, over praise his work, taking the attitude that his was just the best thing ever to come out of the hypo. He also refrained from damning the work of other photographers. Perhaps his open-mindedness helps in his success for he is successful. He has had black-and-white and color assignments from such publications as *Life*, *Fortune*, *Harpers Bazaar*, *Esquire*, *House and Gar-*

den and others of the same class. He has had one-man shows in many of the leading museums both in Europe and America. The talk I am writing about was given at the Manhattan Camera Club, a hot bed of pictorialism. Its membership roll lists some of this country's finest pictorialists. I attended with glee, looking for a riot. It didn't happen. These people keep their minds open, too, and listen to all sides. That could be a reason for their pictorial success.

Before the police back up the wagon I will tell of a gimmick used by one of the camera clubs in Brooklyn to the delight of its treasurer. Other organizations whose members are slow in paying dues might like to latch on to the idea. The club in question conducts four meetings per month. Three of these are given over to usual camera club doings. The fourth is for those interested in the nude female figure. Undraped girls are on hand to pose for these enthusiastic camera men. But, to attend this meeting and photograph these beauties in the raw, a member must have his dues fully paid. No one in arrears is admitted. The treasurer stands at the door with records, cash book and a money till and needless to say, the take is good. One club that knows where its money is coming from and when.

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Photographs should be taken between April 1 and September 1, 1951, and should be mailed by midnight, September 1. Contest rules may be secured from *Popular Mechanics Magazine*, 200 East Ontario St., Chicago 11, Ill.

Two first prizes of \$1000 each will be awarded, one for the best black-and-white, one for the best in color. Second and third prizes of each category are \$500 and \$300.

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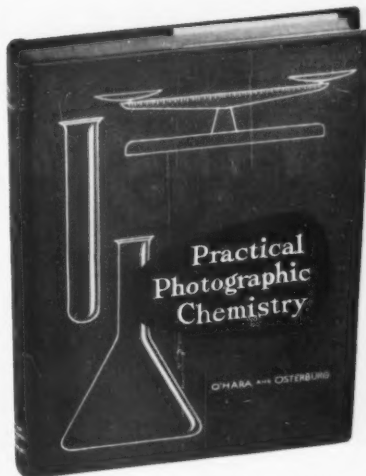
The answer to your dilemma is a knowledge of what is actually happening during development and fixation, and a general understanding of what goes into a formula and the purpose of its inclusion. **Practical Photographic Chemistry**—complete, authoritative and up-to-date—will give you the essentials you need for complete understanding of your materials and their functioning.

Co-authors O'Hara and Osterburg hold Master of Science degrees in physics and chemistry, respectively, and are both members of the New York Police Laboratory, where they have developed numerous photographic crime detection techniques. Few men in the world today are better qualified to tell you about the chemistry of photography.

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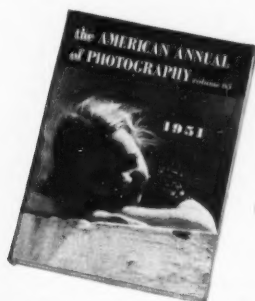
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